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ABSTRACT

The second of two volumes, this English curriculum guide for honors and elective courses for grades 10-12 is part of a comprehensive curriculum plan for grades K-12. The courses include honors English, grades 10 and 12; a college preparatory grade 12 class taught in conjunction with a community college; journalism, grades 10-12; basic composition, grades 10-12; theater arts 1, grades 10-12; theater arts 2, grades 11-12; and creative writing, grades 10-12. Each course guide has (1) a course introductory page containing a course description, required units for presentation in a recommended or optional sequence, and suggested evaluations and levels of student achievement for the course; (2) several unit introduction pages that include an overview of the unit, suggested instructional time, intended student objectives, and suggested evaluation for the unit; and (3) within each unit, one or more pages that include major concepts/content, suggested activities, and suggested resources. (EL)

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# ENGLISH CURRICULUM GUIDE

FOR THE

PARKLAND SECONDARY SCHOOLS

OREFIELD, PA 18069

7-12

SEPTEMBER, 1983

## VOLUME II

U.S. DEPARTMENT OF EDUCATION
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CS 209 170

CS209 170

ENGLISH

Honors Courses
Elective Courses

Grades [illegible]-12

10th grade Honors

Department: English
Grade: 10
Course: Honors English
Level: Honors/AP

Developed by
Ed Mertz

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Course Description:

This in-depth course is both an introduction to World Literature and a study of literary form and style with a major emphasis placed on expository writing and vocabulary study. Participation in this course opens the way for the student to enter eleventh-grade honors English and eventually the twelfth-grade advanced placement class. Fifteen writing assignments are part of the course requirements.

Course Units:

Optional sequence:

I. Literature
II. Writing
III. Vocabulary

Note: Grammar - Grammar is covered on an "as needed" basis. There is little formal instruction. If a student has a particular problem, the teacher will call it to his attention and explain how to correct it. If a large part of the class has a common difficulty, the teacher can set aside class time to address that problem.

Speech - Students make one speech during the term. They will read a play by Henrik Ibsen, Eugene O'Neill, or Tenessee Williams. The students will research the play and will present a summary and a critical analysis to the class. They are judged according to their use of voice, eye contact, poise and, of course, the content of their material.

Suggested Evaluation and Levels of Student Achievement:

For this course, teacher-prepared tests composed of subjective and objective questions may be administered during or at the end of the unit. These tests should include most of the unit's intended student objectives. Students should be able to complete 70% of the objectives of this course. Grades are weighted. The grading scale for the Parkland School District is: A = 90% - 100%, B = 80% - 89%, C = 70% - 79%, D = 60% - 69%, F = 0% - 59%.

Additional suggestions for evaluation may also be stated on the introduction page of each unit.

Department: English
Grade: 10
Course: Honors English Level: Honors/AP Unit: Literature

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Overview of Unit:

This unit is an introduction to World Literature. It covers all of the genres and the material is presented according to its historical chronology. It delves deeply into the issues of human freedom, responsibility, suffering, dignity, and worth. Students will also consider the aesthetic merit of works of literature and begin to learn to make judgements concerning a work's worth.

Suggested Instructional Time:

28 weeks

Intended Student Objectives:

The student will be able to:

Novel

1. analyze character and explain its relevance to the theme.
2. determine what point of view is used and describe the effect on the reader.
3. recognize the effect of mood.
4. explain the effect of symbols.
5. explain how an author's style affects the reading of a novel.
6. read the following novels - Brave New World, Victory, Metamorphosis, Lord of the Flies, One Day in the Life of Ivan Denisovich, Cry, The Beloved Country, Fahrenheit 451.

Short Story

1. recognize the genre of the short story.
2. define how a short story differs from a novel.
3. recognize the basic elements of the short story.
4. explain the effect of symbols.
5. explain how an author's style affects the reading of a short story.
6. read a minimum of eight short stories from Microcosm.

Department: English
Grade: 10
Course: Honors English Level: Honors/AP Unit: Literature

## Drama

1. identify the genre of drama and its subcategories.
2. recognize the "unities" as defined by Aristotle.
3. recognize that drama embodies elements such as the conditions that gave rise to a theatre in a culture, historial influences, the role of theatre on society, and dramatic forms.
4. differentiate between comedy and tragedy.
5. differentiate modern drama from classical drama.
6. recognize dramatic techniques - peripety, irony, catharsis, soliloquey, aside, indirect action, plot structure.
7. read the following plays - Oedipus Rex, Sophocles from the Oedipus Plays of Sophocles, Job, The Merchant of Venice, Julius Caesar, The Cherry Orchard.

## Poetry

1. identify and define the genre of poetry and its pertinent subcategories from previous grades.
2. identify and define the following types of metrical feet: trochaic, anapestic, dactylic.
3. identify and define the following figures of speech: synecdoche, litotes, and paradox.
4. recognize blank verse and the following types of metrical feet: trochaic, anapestic, dactylic.
5. recognize the following figures of speech: synecdoche, litotes, and paradox.
6. recognize epic and mood.
7. write an example of the following types of metrical feet: trochaic, anapestic, dactylic; blank verse; the following figures of speech: synecdoche, litotes, paradox; and a poem of mood.
8. read poetry that is representative of world literature.

Suggested Evaluation:

Evaluation will be based on student participation in discussions of literary works and on in class and out of class writings based on the literature.

Course: Honors English Grade: 10 Level: Honors/AP Unit: Literature Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Good study skills include maximum use of available resources. (study skill) | Review the format of the basic resources and indicate features of the resources that will aid in study. | Basic resources |
| Knowledge of certain terms aids in the understanding of English (study skill) | Have students define new terms as they are encountered throughout the resources. This activity should be repeated for each unit of this course. | Basic resources |
| Certain occupations are related to the study of English. (Career Education) | Review some of the ways that a knowledge of English can be utilized for certain occupations. | Career Resource Center |
| Novel - The following novels must be read | ---------------------------------------- | Brave New World, Huxley (Harper & Row)<br>Victory, Conrad (Doubleday)<br>Metamorphosis, Kafka (Schocken)<br>Lord of the Flies, Golding (Periger)<br>One Day in the Life of Ivan Denisovich, Solzhenitsyn (Signet)<br>Cry, The Beloved Country, Paton (Scribner<br>Fahrenheit 451, Bradbury (Ballantine) |
| The structure of a novel is a factor in judging its aesthetic value. | | |
| Character analysis consists of a reader's inference about the action, dialogue, and emotions seen in the character as portrayed by the author. | | |
| The point of view of the narrator affects the reading of a novel. | For the concepts of a novel the teacher may: | |
| Symbolism can add to the richness of a novel. | Have the students read Brave New World and: | |
| Novels reflect the milieu of their creation. An author's life and social, political, and philosophical influences can be discerned in a novel. | --discuss the influence of Darwin and Freud on Huxley's novel.<br>--recognize the use of the montage technique. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| The style of an author is unique and he seeks to adapt his language to fit his ideas. | --discuss satire and its use in Brave New World.<br>--discuss trends in modern and contemporary world that are harbingers of of Huxley's Brave New World. | |
| Mood or tone is created by use of literary and rhetorical devices. (intergroup, racial-ethnic) | Filmstrip and videotape | CA/FS-823.09 Brave New World - Future Imperfect |
| | Have the students read Victory and discuss:<br>--mood and tone.<br>--structure of the novel.<br>--how the shifting point of view affects the reader.<br>--symbolism in the novel and its many uses.<br>--richness of the characterization.<br>--how the novel is "modern" - naturalism, problem of faith. | |
| | Have students:<br>--write a theme on the paradoxical nature of Heyst's character.<br>--write a theme on the nature of love personified by Lena. | |
| | Have students read Metamorphosis and discuss:<br>--the influence of existentialism on modern literature.<br>--the style of Kafka and the meaning of "Kafkaesque." | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | --theme of alienation and loneliness.<br>--author's background.<br>--various interpretations that the work inspires. | |
| | Filmstrip | RC/FS-833.09 Kafka |
| | Have students read Lord of the Flies and discuss:<br>--novel's political, religious, and psychological interpretations.<br>--the influence of naturalism.<br>--the complex symbolism.<br>--and investigate Golding's use of microcosm in the novel.<br>--the patterns that constitute the narrative structure of the novel. | Library Bibliography - Lord of the Flies Criticism |
| | Have students:<br>--write a theme on the structure of the novel or on the symbolism. | |
| | Filmstrip | CA/FS-813.54 Lord of the Flies |
| | Have students read One Day In the Life of Ivan Denisovich and discuss:<br>--author's background and how it has affected his writing.<br>--the realistic style and the author's use of understatement as a stylistic device.<br>--the concentration camp as a microcosm of Soviet society. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | --and read essays by the author that discuss Soviet society or the need for human freedom.<br>Have students write an essay on the struggle to maintain human dignity. | |
| | Filmstrip | RC/FS-891.709 Solzhenitsyn |
| | Have students read Cry, the Beloved Country and discuss:<br>--the novel as an example of a social protest novel.<br>--and read articles on apartheid.<br>--how Paton's style is "Biblical."<br>--and examine the parallel structure of the novel.<br>--characterization. | Library Bibliography - Cry, the Beloved Country and South Africa |
| | Have the students read Fahrenheit 451 and:<br>--view a filmstrip.<br>--hold small group discussions.<br>--write an essay comparing and contrasting Fahrenheit 451 with Brave New World | CA/FS-813.54 Fahrenheit 451 |
| Short Story - A minimum of eight short stories must be read from---------------- | | Microcosm, Chandler Publishing Co. |
| A short story is a piece of prose fiction usually under 10,000 words which can be read at one sitting and may be understood through the terms: plot, characterization, setting. | Lecture and discussion on romanticism, naturalism, realism, existentialism.<br>Define a short story through its elements. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | --Provide background of various authors.<br>--Have students read several short stories and discuss comparison of stories as to plot, characterization, and setting. | |
| Drama - The following plays must be | read---------------------------------------- | Oedipus Rex<br>Sophocles from The Oedipus Plays of Sophocles, (Signet)<br>JOB<br>The Merchant of Venice<br>Julius Caesar<br>Urfaust<br>The Cherry Orchard<br>Play by Ibsen, O'Neill, Arthur Miller, or Tennessee Williams<br><br>Library Bibliography - Sophocles/Antigone Criticism, Background on Greek culture |
| Drama is a literary art form that recreates human life and emotion through dialogue and action within a frame of sequential events.<br><br>Classical drama is defined according to the precepts put forth by Aristotle in his "Poetics." | For the concepts of drama the teacher may:<br><br>Have the students read Oedipus Rex and discuss:<br><br>--a diagram of the Greek theatre.<br>--the origins of drama and the Greek culture.<br>--the various types of irony that are exemplified in Oedipus Rex.<br>--the elements of tragedy according to Aristotle's Poetics. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Drama employs devices that are unique to the dramatic form - aside, soliloquy, lighting, indirect action. | --tragic hero, tragic flaw (hamartia) perepity, climax, denouement, catharsis<br>--the unique role of the chorus<br>--how the patterns of "sight" and "knowing" give the play unity.<br>--the theme of "know thyself." | |
| The two main types of drama are tragedy and comedy. They are born of a different spirit and reflect contrasting views of human nature. | Have students write an essay on the suffering of Oedipus and the spirit of tragedy. | |
| Modern drama does not abide by the unities of Aristotle. | Filmstrips | FS-792.09E Drama of Classical Greece, 2 parts<br>FS-882.09E V. 1-2 Greek Tragic Vision |
| The term anachronism is the false assignment of an event, a person, a scene, language--in fact anything--to a time when that event or thing or person was not in existence. | | |
| | Have the students read Job and:<br>--compare and contrast Job with Oedipus.<br>--discuss the structure of Job.<br>--discuss soliloquy.<br>--discuss the culture of ancient Israel and some of its beliefs, i.e., the covenant, historical transmigration.<br>--discuss style of the author; his use of figurative language.<br>--write an essay comparing and contrasting Job and Oedipus. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Have the students read The Merchant of Venice and discuss:<br>--background of the Globe Theatre and Shakespeare's life.<br>--pertinent background information, i.e., Shakespeare's sources, usury laws, the Jew in England.<br>--the play as typical example of a Shakespearean romantic comedy - generation gap, "two worlds," woman disguised as a man.<br>--the "usury" of love vs. the usury of money.<br>--the conventions of Elizabethan theatre; compare with contemporary theatre.<br>--the themes - risks, bonds, oaths, choices.<br>--name symbolism.<br>--style (when and why Shakespeare chooses to write in poetry or prose).<br>--and define foil and how Gratiano and Nerisso fill this role.<br>--and define malapropism.<br>--how the subplots are linked thematically to the main plot.<br>Have students write a theme comparing and contrasting Portia and Shylock and their attitudes toward love, wealth, and justice. | The Merchant of Venice, Shakespeare, (Simon and Schuster) |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Have the students read *Julius Caesar* and discuss:<br>--the play as a political play.<br>--sources and background of the play.<br>--and define anachronism and discuss examples from the play.<br>--and define soliloquy.<br>--the use of rhetorical devices by Antony in his funeral oration.<br>--Brutus as a nearly perfect example of the tragic hero. | *Julius Caesar*, Shakespeare, from *Adventures in Appreciation*, (Harcourt, Brace, and World). |
| | Have students write a theme on Brutus--his virtues and his weaknesses. | |
| | Filmstrip | FS-822.3 *Julius Caesar*, 2 pts. |
| | Have the students read Urfaust and discuss:<br>--life and background of the author.<br>--and read "The Prologue in Heaven" from the complete *Faust* and compare to the prologue of *Job*.<br>--and define classicism and romanticism and show how these two "schools" are reflected in Goethe's work.<br>--Wagner as a foil for Faust.<br>--and examine use of macrocosm and microcosm. | Urfaust, Goethe (Barron's). |
| | Have students write a theme on Faust as a man who strives for greater knowledge and understanding. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Have the students read The Cherry Orchard and: | The Cherry Orchard, Chekov, from Four Great Plays by Chekov (Bantom) |
| | --listen to a recording of the play. | RC-892C - Cherry Orchard |
| | discuss:<br>--nature of modern drama, theatre of the absurd.<br>--existentialism.<br>--nature of comedy as it is contrasted with the tragedies students have read.<br>--background of the author.<br>--use of peripety.<br>--use of indirect action as a dramatic device.<br>--farce--define "farce" and illustrate how parts of the play are farcical.<br>--symbolism of The Cherry Orchard.<br>--plot structure. | Library Bibliography - Chekov, Anton - The Cherry Orchard Criticism |
| | Have students write an essay on character Lopahin; on use of indirect action or peripety; on the play as comedy. | |
| | Have the students read a play by Ibsen, O'Neill, Arthur Miller, or Tennessee Williams and:<br>--do critical research in the library.<br>--give an oral presentation dealing with narrowly defined aspect of the plays they have read. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Poetry - Students will read poetry that is representative of world literature. | | |
| | For the concepts in poetry, the teacher may: | |
| There are various forms of poetry--epic, ballad, sonnet, free verse, blank verse. | Explain the difference between prose and poetry. | Teacher prepared study guides and copies of poems. |
| The distinction between classical and romantic poetry is stressed. | Review and discuss the various types of poetry and terms used in poetry. | |
| Poetic devices and figurative language are intrinsic parts of poetry. | Have students: | |
| Meter and rhyme are important to meaning.<br>(intergroup) | --Paraphrase a poem.<br>--Explicate a poem--discuss poems in-depth.<br>--Concentrate on 19th century European poets; poems in translation:<br>Hugo<br>deMusset<br>Baudelaire<br>Rimbaud<br>Heine<br>Tolstoy<br>Goethe | |
| | --20th century American and English poetry:<br>The Imagists<br>Hardy<br>Masters<br>Frost<br>Pound<br>Corso<br>W.C. Williams<br>Owen | Library Bibliography - English Poets |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Essay - An essay is a moderately brief prose discussion of a restricted topic.<br>(intergroup) | Have students read "Allegory of the Den" and "The Death of Socrates" by Plato and Aristotle's "Poetics." This is done in conjunction with the study of Oedipus Rex. These essays provide insight into culture, values and philosophies of ancient Greece. | Teacher prepared handouts. |

Department: English
Grade: 10
Course: Honors English Level: Honors/AP Unit: Writing

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Overview of Unit:

The tenth grade Honors English class aims at mastering and achieving the same basic goals as the tenth grade college preparatory course. The difference is that the level of thought and difficulty of the assignments are more advanced. The honors student writes the same "types" of themes, but he writes more of them and in the process is better able to refine his style and master the forms.

Suggested Instructional Time:

8 weeks - Students are to have writing experiences throughout the year rather than as a blocked unit of instruction.

Intended Student Objectives:

The student will be able to:

1. write a paragraph with emphasis upon placement of the topic sentence, development of the body, and effectiveness of the closing sentence.
2. develop transitions between paragraphs, identify unity and coherence in a paragraph, and proofread a paragraph for content and mechanical errors.
3. identify a paragraph that is developed by the various orders: chronological, spatial, importance, and general to particular.
4. develop a theme showing evidence of its form.
5. write a theme showing evidence of transitions between paragraphs.
6. identify the differences among critical analysis, explication, and summary.
7. write a critical analysis showing evidence of its form.
8. write an explication showing evidence of its form.
9. write a summary showing evidence of its form.
10. employ the following aspects of style: diction, varied sentence types, unity, coherence, avoiding monotony, parallelism, and point of view.
11. identify and use standard and parallel sentences, appositives, and word, phrase, and clause modifiers.
12. employ the resources in the library.

Suggested Evaluation:

**Course:** Honors English **Grade:** 10 **Level:** Honors/AP **Unit:** Writing Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| I. The paragraph - A group of related sentences containing a topic sentence, transitions, support, and a concluding sentence.<br>A. The form, development, and order of a paragraph should be reviewed.<br>B. The expository paragraph is written showing placement of topic sentence, development of topic sentence, development of body, use of transitions, unity, coherence, order, and effectiveness of closing sentence.<br>C. Transitions should be evident between paragraphs.<br>II. Theme - A theme is a short paper dealing with a single phase of a subject and consisting of an introduction, body, and conclusion.<br>A. Introduction to a theme should be short but intriguing--it may contain a humorous opener, an anecodotal opener, a metaphorical opener, and it should contain a thesis, the central idea which the paper develops. | For concepts in writing the teacher should consider the following:<br>Process and preparation for writing - Since the class is small, the teacher has the opportunity to work with the students very closely. Instruction begins with lecture regarding the parts and organization of the theme. Through the use of a handout which describes the method to approach theme writing and which gives examples, of lecture material, and of discussion, the student gains an understanding of the theme form. When an actual assignment is given, the student will meet with the teacher and discuss any problems, and the teacher will provide guidance and advice on how to improve. Gradually the student will be weaned away from this need for a conference and will be able to proceed more independently with his writing. Students should write at least fifteen themes for this course. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| B. Body - The development of the body of the theme is based on purpose. | | |
| C. Transitions - Transitions from paragraph to paragraph should be evident in a theme. | | |
| D. A theme may be ended by either a conclusion or a summary. | | |
| E. Critical analysis is written showing evidence of form. | Examples of writing topics for critical analysis: | |
| 1. In a critical analysis the writer examines and appraises the work of an author. A critical analysis may include describing the qualities of a major character in a selected piece of literature, explaining the theme of a story, or identifying poetic techniques or elements from a poem. | for Lord of the Flies:<br>How does Golding use the motifs (beast, rocks, dances, fires, deaths) to help give his novel unity.<br>for Julius Caesar:<br>Brutus is a virtuous man, yet he has weaknesses. Show how these weaknesses are related to his virtues.<br>for Merchant of Venice:<br>Discuss Shakespeare's use of the "two worlds" in the play. | |
| 2. The development of the body of a critical analysis is done through support by using one or more of the following techniques: quotes, paraphrase, summation, personal interpretation. | for One Day in the Life of Ivan Denisovich:<br>How do the prisoners maintain their dignity despite the efforts of the authorities to strip them of it. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| 3. A conclusion should be drawn from support given in the body. | | |
| F. An explication is written showing evidence of form. | Examples of writing topics for explication: | |
| 1. Explication is a method of literary criticism involving a detailed analysis of each part of a work, concentrating on content, form, theme, and tone. | Explicate Thomas Hardy's poem "Hap." | |
| 2. The development of the body of an explication is done by: extracting meaning, identifying theme, identifying tone, identifying mood, identifying figures of speech, identifying other elements. | | |
| 3. A conclusion should be drawn from support given in the body. | | |
| G. A summary is written showing evidence of form. | Examples of writing topics for summaries: | |
| 1. Summary - A restatement of important points and an retraction of relevant information of work. | Summarize the main points of Aristotle's Poetics. | |
| 2. A summary may deviate from theme form. See Warriner's Grammar Third Course. | | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| H. Argumentative theme - The type of theme which usually takes on the aspect of convincing or selling a reader on something.<br>General - When the writer is asked to surrender his/her beliefs about an aspect of a subject. | Examples of writing topics for argumentative themes:<br>for Oedipus and Job - defend or attack: Oedipus and Job can be considered rebels because they disagree with the establishment of their societies. | |
| V. Style - A mode of expressing language characteristic of an individual.<br>A. Diction - Diction is selecting the appropriate word or phrase for the proper writing situation. Stress avoiding slang.<br>B. Sentences vary according to structure.<br>C. Two types of effective sentences are parallel and standard.<br>1. Effective - An effective sentence is a sentence producing a desired result.<br>a. A parallel sentence expresses parallel ideas in the same grammatical form.<br>b. A standard sentence is a sentence which follows the conventional sentence pattern of subject-verb. | Students should strive to include these elements in their writing. | |

Course: Honors English Grade: 10 Level: Honors/AP Unit: Writing Page 5

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| D. Unity, coherence, and point of view are elements of style.<br>E. Avoiding monotony may be done by varying sentence beginnings and by using appositives.<br>(An appositive is a noun or pronoun--often which modifies--set beside another noun or pronoun to explain or identify it.)<br>F. Modifiers may be used to give variety in sentence style.<br>1. A sentence may begin with a single-word modifier--an adverb, an adjective, or a participle.<br>2. A sentence may begin with a phrase--a prepositional phrase, a participial phrase, an appositive phrase, or an infinitive phrase.<br>3. A sentence may begin with a subordinate clause. | | |
| The student will be able to use sources in the library. | Schedule library orientation program for students. See library curriculum guide for details of presentation. | Librarian |

NOTE: See the unit entitled "literature" for other theme topics.

Department: English
Grade: 10
Course: Honors English Level: Honors/AP Unit: Vocabulary

Overview of Unit:

The purpose of the vocabulary unit is to provide students with systematic vocabulary growth and enrichment of their vocabularies. Words have been selected from the literature students read in class.

Suggested Instructional Time:

1/2 period each week.

Intended Student Objectives:

The student will be able to:

1. pronounce and define words in the unit.
2. select the most appropriate words for use in sentences.
3. choose antonyms and synonyms for words in the unit.
4. perceive the relationship of words.
5. select appropriate words for a given situation.
6. apply vocabulary techniques and words to the S.A.T.

Suggested Evaluation:

Course: Honors English Grade: 10 Level: Honors/AP Unit: Vocabulary Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| The study of words--their definitions, pronunciation, synonyms, antonyms and use in sentences--will help to build a useful vocabulary.<br>(study skill) | Discuss and review words.<br>Illustrate, by citing example sentences, the "context" in which a word is normally used. | Teacher prepared lists (available from Curriculum Services) |

12th grade AP

Department: English
Grade: 12
Course: A.P. English
Level: Honors/Advanced Placement

Developed by
Amy Mutis

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Course Description:

Students receive a required summer reading list in May with instructions that those works will be covered during September and October.

There are few lecture sessions; students spend time researching information on authors, philosophies, techniques, and critical comments. Classwork stresses discussing the works in-depth. Literature studied includes British and World.

Writing assignments number approximately twenty-five and include themes, both creative and expository, formal essays, and a research paper. Most writing topics deal with a work being discussed; for the creative assignments and an extended research paper, students basically select their own topics.

Particular attention throughout the course lies in developing the student's comprehension of each author's style of writing. A.P. English formally prepares the student for the Advanced Placement Examination, given by the Princeton Testing Services.

Note: The content of this course draws primarily upon those suggestions offered in the Advanced Placement Course Description for English Composition/Literature.

It must be emphasized that the units selected by the teacher of the A.P. class serve only as points of departure and that wide latitude is exercised in the choice of texts within a unit from year to year. Each year consideration is given to creating new units or modifying existing ones in order to effect improvements. Depending upon the ability of the class, the number of units covered each year will fluctuate.

The approach taken in the A.P. class varies throughout the year. Primarily a seminar arrangement is adopted, and the work proceeds via teacher-lecture, papers presented by students, and class discussions.

See the resource column of the literature unit for a list of materials available from the College Board regarding this program.

Department: English
Grade: 12
Course: A.P. English Level: Honors/Advanced Placement

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Course Units:

Optional sequence:

I. Literature
II. Writing
III. Vocabulary

Note: Grammar - Grammar is covered on an "as needed" basis. There is little formal instruction. If a student has a particular problem, the teacher will call it to his/her attention and explain how to correct it. If a large part of the class has a common difficulty, the teacher can set aside class time to address that problem.

Speech - Students do oral reports on many discussion topics for works covered throughout the year.

Suggested Evaluation and Levels of Student Achievement:

Critical reading and assimilation of information reflect in the student's writing. Grading is based primarily on 6 to 7 writing assignments per rating period. Presentations of researched information also constitute a portion of the student's grade.

For this course, teacher-prepared tests composed of subjective and objective questions may be administered during or at the end of the unit. These tests should include most of the unit's intended student objectives. Students should be able to complete 70% of the objectives of this course. Grades are weighted. The grading scale for the Parkland School District is: A = 90% - 100%, B = 80% - 89%, C = 70% - 79%, D = 60% - 69%, F = 0% - 59%.

Additional suggestions for evaluation may also be stated on the introduction page of each unit.

Department: English
Grade: 12
Course: A.P. English Level: Honors/A.P. Unit: Literature

Overview of Unit:

A.P. English emphasizes the development of the techniques of literary and artistic criticism. Primary research is mandatory. Close critical reading is stressed. Nuances between genres are developed. The author's purpose, structure, and style supercede the basic elements of fiction.

Suggested Instructional Time:

28 weeks

Intended Student Objectives:

The student will be able to:

for all works:

1. critically read a work of recognized literary merit.
2. comprehend the structure, style, and intention of a work.
3. compare/contrast various author's techniques.
4. use critical sources to aid interpretation.

Novel

read the following novels--The Inferno, Madame Bovary, The Sun Also Rises, A Portrait of the Artist as a Young Man, The Grapes of Wrath, The Dead.

Short Story

read a minimum of 6 short stories from The Best Short Stories of the Modern Age.

Drama

read the following plays--Antigone, Hamlet.

Poetry

read representative British poems.

Suggested Evaluation:

At least one writing assignment per work covered.

**Course:** A.P. English **Grade:** 12 **Honors/ Level:** A.P. **Unit:** Literature Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Good study skills include maximum use of available resources. (study skill) | Review the format of the basic textbook and indicate features of the text that will aid in study. | Basic text |
| Knowledge of certain terms aids in the understanding of English. (study skill) | Have students define new terms as they are encountered throughout the textbook. This activity should be repeated for each unit of this course. | Basic text |
| Certain occupations are related to the study of English. (Career Ed.) | Review some of the ways that a knowledge of English can be utilized for certain occupations. | Career Resource Center<br>Teacher resources for A.P. English. All available from:<br>College Board Publications Orders<br>Box 2815<br>Princeton, New Jersey 08541<br>Beginning an Advanced Placement Course in English Language and Composition<br>Advanced Placement Course Description: English, latest edition<br>The English Composition and Literature Examinations of the College Board<br>Free Response or Essay Sections from the College Board Advanced Placement Examinations<br>Grading the Advanced Placement Examination in English Language and Composition, latest edition |

Course: A.P. English Grade: 12 Level: Honors/ A.P. Unit: Literature

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Novel - The following novels must be | read---------------------------------------- | The Inferno, Dante (New American Library)<br>Madame Bovary, Flaubert<br>The Sun Also Rises, Hemingway, (Scribners)<br>A Portrait of the Artist as a Young Man, Joyce, (Penguin Books)<br>The Grapes of Wrath, Steinbeck<br>The Dead, Joyce |
| A novel is any extended fictional prose narrative.<br>(intergroup) | Have students read Dante's The Inferno and discuss:<br>--background information<br>a. Influence of Catholic Church<br>b. Corruption within Catholic Church<br>c. Catholic dogmas<br>d. Middle Ages<br>e. Renaissance<br>f. Reformation<br>--Biography of Dante<br>--Structure in The Inferno<br>a. Structure in Divine Comedy<br>b. Terza rima<br>--Vernacular language<br>--Literary importance<br>--Dante's style<br>--Classical allusions in The Inferno | |
| | Have students:<br>--present oral reports based on their research--critics sources are listed in library bibliographies.<br>--write timed writing, usually on quotes about religion. | Library bibliography - Dante's The Inferno |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | --present creative formal essay updating the structure of hell. | |
| | Have students read Flaubert's *Madame Bovary* and discuss:<br>--biography of Flaubert.<br>--structure, imagery, theme, and setting.<br>--Emma as tragic heroine.<br>--naturalism in *Madame Bovary*.<br>--style in *Madame Bovary*<br>a. *not juste*<br>b. preparation for Joyce<br>c. point of view | |
| | Have students:<br>--present individual reports based on research - critical sources are listed in library bibliographies.<br>--write timed writing, usually on the characterization in *Madame Bovary*.<br>--write out of class theme, usually on *Madame Bovary* as a 20th century novel.<br>--write theme based on critical research. | Library bibliography - *Madame Bovary* |
| | Have students read Hemingway's *The Sun Also Rises* and discuss:<br>--biography of Hemingway.<br>--importance of epigraphs.<br>--characterization<br>a. Hemingway's female characters<br>b. Hemingway's "hero"<br>(1) code<br>(2) romantic<br>(3) anti-hero | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | --setting<br>a. journey motif<br>b. circular wandering<br>c. synaesthesia<br>--lost generation<br>--structure<br>--style | Library bibliography - The Sun Also Rises, criticism |
| | Have students:<br>--work in pairs researching one facet of the novel; they write a theme, based on their critical research and present information to the class.<br>--now write epigraphs for their themes. | |
| | Have students read Joyce's A Portrait of the Artist as a Young Man and discuss: | |
| | --definitions necessary for Joyce:<br>a. realistic novel<br>b. epiphany<br>c. stream of consciousness novel and technique<br>d. interior monologue<br>e. motif<br>f. objective correlative<br>g. impressionism<br>h. aesthetic distance<br>--structure in Portrait:<br>a. epiphany<br>b. unifying symbols<br>--imagery in Portrait:<br>a. motifs in Portrait<br>b. Joyce and Catholicism<br>c. Joyce and women<br>d. biographical importance | |

Course: A.P. English Grade: 12 Level: Honors/ A.P. Unit: Literature Page 5

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | --Joyce's theory of aesthetics<br>--style in Portrait:<br>a. Joyce the myth maker<br>b. stream of consciousness<br>c. *not juste*<br>--literary importance | |
| | Have students:<br>--critically research one aspect of *Portrait*<br>--substantiate critical documentation with copious, relevant allusions to the text of the novel.<br>--write a theme and make an oral presentation from research. | Library Bibliography: *Joyce - Portrait of the Artist as a Young Man* |
| | Have students read Steinbeck's *The Grapes of Wrath* and discuss:<br>--historical background<br>--structure<br>--importance of description<br>--characterization<br>--point of view<br>--changing tone<br>--Steinbeck's philosophy<br>--theme through symbolism<br>--social protest novel<br>--significance of the title | Library bibliography: *John Steinbeck* |
| | Have students:<br>--check with parents or grandparents about first hand information about conditions during the depression. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | --research one topic.<br>--write a theme of social protest. | |
| | Have students read Joyce's The Dead and discuss:<br>--primary virtues and sins of Christian tradition.<br>--definition and examples of epiphany.<br>--change in point of view.<br>--definition and examples of leitmotif.<br>--definition and examples of not juste.<br>--structure of The Dubliners.<br>--Joyce's style. | |
| Short Story - A minimum of 6 short stories must be read from: | | The Best Short Stories of the Modern Age, Angus, (Fawcett Premier), 1974. |
| A short story is a piece of prose fiction usually under 10,000 words which can be read at one sitting and may be understood through the terms: plot, characterization, setting. Understanding the elements of a short story enables one to develop an example of this genre.<br>(intergroup) | Review elements of a short story-lecture and discussion.<br>Provide background material on various stories.<br>Discuss author's philosophy, intent, and style in each short story. | |
| Drama - The following plays must be read: | | "Antigone", sophocles (Five World Plays)<br>"Hamlet", Shakespeare (Five World Plays) |
| Drama is a literary art form that recreates human life and emotions. The medium is dialogue and action within a frame of sequential events.<br>(intergroup) | Have students read Sophocles' Antigone and discuss:<br>--Aristotle's Poetics<br>--background of ancient Greece | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Morality plays deal with a single vice or moral problem or a situation applicable to a certain person. | --mythology<br>--characterization<br>--platonic philosophy<br>--protagonist vs. antagonist<br>--style<br>--Sophoclean trilogy | |
| The history and theater of Elizabethan times must be understood in order to appreciate Shakespearean dramas. (intergroup)<br>Drama has many facets. Elements, types, form, and history are facets which should be understood. | Have students:<br>--write critical researched themes.<br>--write timed writing on quotes from the Age.<br>--present oral interpretation of play in class. | Library bibliographies:<br>Sophocles' and Antigone - Criticism and Background on Greek Culture<br>Aristotle's Poetics - History and Criticism |
| | Have students read Shakespeare's Hamlet and discuss:<br>--compare and contrast Hamlet and Antigone<br>--relationships with women<br>--motivation<br>--revenge tragedy<br>--irony - verbal, dramatic, situational<br>--Elizabethan period<br>--structure | |
| | Have students:<br>--write a researched theme.<br>--write timed writing on quotes from play.<br>--write a formal essay: compare/contrast Hamlet and one of the other 3 great tragedies. Note: Students must be assigned independent reading of one of the 3 tragedies for this assignment. | Library bibliography:<br>Shakespeare - Hamlet - History and Criticism |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Poetry - Students will read selected poems representative of each major period in British Literature. | | |
| Form, types, theme, and mood are elements of poetry.<br>(intergroup) | Have students read poetry from Beowulf to Eliot including the following periods:<br>--Anglo-Saxon<br>--Medieval<br>--Elizabethan<br>--17th Century<br>--18th Century<br>--Romantic<br>--Victorian<br>--Modern<br>Have students explicate a poem. | Adventures in English Literature, McCormick etal, (Harcourt Brace Jovanovich, Inc.), 1973.<br>Teacher handouts |

Department: English
Grade: 12
Course: A.P. English Level: Honors/A.P. Unit: Writing

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Overview of Unit:

Clear and effective writing must be the constant goal. Students will already have mastered mechanics: correct spelling, capitalization, punctuation, and clarity of syntax.

In addition to mastery of mechanics, the student must also show skill in organization. Forward movement will evidence logic, coherence, and emphasis.

Through copious writing, the student will develop his/her own literary style. His/Her phrasing will be varied; his/her vocabulary, exact and appropriate; his/her diction, fresh and free from triteness.

Suggested Instructional Time:

5 weeks - Students are to have writing experiences throughout the year rather than as a blocked unit of instruction.

Intended Student Objectives:

The student will be able to:

1. write complete, coherent, documented themes.
2. write parallel sentences.
3. write primary topic outlines.
4. use transitions within paragraphs.
5. write a formal essay showing evidence of its form.
6. write an explication showing evidence of its form.
7. identify the correct format of a research paper.
8. write a research paper showing evidence of its form.
9. employ the resources of the library.
10. write a creative composition.
11. employ the following aspects of style: diction, varied sentence types, unity, coherence, avoiding monotony, and point of view.
12. use in writing the terms listed in the Glossary of Usage Problems.

Suggested Evaluation:

**Course:** A.P. English **Grade:** 12 **Level:** Honors/ A.P. **Unit:** Writing Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Theme - A theme is a short paper dealing with a single phase of a subject and consisting of an introduction, body, and conclusion. | Theme #1 is based on summer readings and is due the first day of class. Theme #2 is a timed writing given the second day of class. The 3rd and several subsequent classes present "what not to do in Theme #3." | |
| Introduction to a theme should be short but intriguing--it may contain a humorous opener, an anecodotal opener, a metaphorical opener, and it should contain a thesis, the central idea which the paper develops. | Timed writings and out of class themes occur throughout the year, usually based on literature. The student should write a minimum of 20 themes for this course. | |
| Body - The development of the body of the theme is based on purpose. | | |
| Transitions - Transitions from paragraph to paragraph should be evident in a theme. | | |
| A theme may be ended by either a conclusion or a summary. | | |
| An explication is written showing evidence of form. | Have students write a minimum of two explications. These should be formal explications of a Romantic, Victorian, or Modern poem of the teacher's choice. | |
| --Explication is a method of literary criticism involving a detailed analysis of each part of a work, concentrating on content, form, theme, and tone. | | |

Course: A.P. English  **Grade:** 12  Level: Honors/ A.P.  Unit: Writing

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| --The development of the body of an explication is done by: extracting meaning, identifying theme, identifying tone, identifying mood, identifying figures of speech, identifying other elements. | | |
| --A conclusion should be drawn from support given in the body. | | |
| Essay | | |
| The essay is moderately brief prose discussion of a restricted topic. | Have students write a minimum of two, 6-10 page typed papers. These should be similar to a theme but an in-depth study of a critical issue using critical sources. | |
| The formal essay is a prose narrative characterized by sober seriousness of purpose, dignity, logical organization, and length. (intergroup) | | |
| A research paper is written to show evidence of form.<br>A research paper is an examination and investigation aimed at the discovery and interpretation of facts in order to prove a chosen thesis. | Have students write a research paper composed of from eighteen to twenty-two typed pages. The students should select one author from a list supplied by the teacher. A review of the elements and format of a research paper is suggested. | A Survival Guide, Parkland School District |

Note: See the unit entitled "Literature" for additional writing topics.

Department: English
Grade: 12
Course: A.P. English Level: Honors/A.P. Unit: Vocabulary

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Overview of Unit:

The purpose of the vocabulary unit is to provide students with systematic vocabulary growth and enrichment of their vocabularies.

Suggested Instructional Time:

Independent study

Intended Student Objectives:

The student will be able to:

1. pronounce and define words in the unit.
2. select the most appropriate words for use in sentences.
3. choose antonyms and synonyms for words in the unit.
4. perceive the relationship of words.
5. select appropriate words for a given situation.
6. apply vocabulary techniques and words to the S.A.T.

Suggested Evaluation:

Departmental testing
Two lessons/test; two tests/quarter; one midterm; one final.

**Course:** A.P. English **Grade:** 12 **Level:** Honors/ A.P. **Unit:** Vocabulary Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| The study of words--their definitions, pronunciation, synonyms, antonyms and use in sentences--will help to build a useful vocabulary.<br>(study skill) | Independent study | Vocabulary Workshop, Level G<br>Shostak, (Sadlier-Oxford), 1978. |

12 A.P. English
Parkland Senior High School
Orefield, PA 18069

Example
Intended Course Syllabus for 1982-83

Novels:

| | | | |
|---|---|---|---|
| Camus | The Stranger | Joyce | The Dead |
| Dante | The Inferno | Joyce | A Portrait of the Artist as a Young Man |
| Flaubert | Madame Bovary | | |
| Hemingway | The Sun Also Rises | Maugham | Of Human Bondage |
| | | Steinbeck | The Grapes of Wrath |

Drama:

| | |
|---|---|
| Beckett | Waiting for Godot |
| Shakespeare | Hamlet |
| one of these | Macbeth<br>King Lear<br>Othello |
| Sophocles | Antigone |

Essays:

Selected literary criticism based on major works covered

Short Stories:

Selected short stories representative of British and World LIterature

Poetry:

Selected poetry representative of the major periods of British Literature:

Anglo-Saxon
Medieval
Elizabethan
17th Century
18th Century
Romantic
Victorian
Modern

Vocabulary:

Sadlier Oxford Series, Level G - Self-study

Composition:

25 themes usually based on literature including:

timed writings
out of class themes
formal essays
critical analyses
research paper
essays (tests)

Example

English 120
Mrs. Mutis

Summer Readings and Theme #1
1983-84

| | | | |
|---|---|---|---|
| Sophocles | Antigone | Steinbeck | The Grapes of Wrath |
| Dante | The Inferno | Joyce | The Dead |
| Shakespeare | Hamlet | | |

The works listed above are due read by the first day of school, 1983. To stimulate your reading, Theme #1, given at the bottom of the page, is also due on the first day. Either type it or write it on theme paper, using appropriate title page. You will have a timed writing on one of the aforementioned works on the second day of school.

Since time will elapse between your reading and my coverage, I suggest that you keep thorough notes on each work. The content of the book is naturally important. However, I will emphasize the author's philosophy, style, and purpose. This then indicates immediately that you are responsible for background information on the author and historical material relevant to the work.

Theme #1

Most modern literature reflects principles established by classic writers. Using any two of the classic works assigned, (Antigone, The Inferno, or Hamlet), show how the development of the protagonist portends the characterization in either Steinbeck's The Grapes of Wrath or Joyce's The Dead.

Intimations:

1. Write a formal expository theme.
2. Write to a knowing reader.
3. Use precise and concise diction.
4. Follow all rules of grammar and usage.
5. Good Luck.

12th grade LCCC

Department: English
Grade: 12
Course: English - LCCC
Level: CP
Developed by:
Nancy J. Carthew

Course Description:

This course is taught in conjunction with the Lehigh County Community College. It incorporates both the materials required for the regular Parkland senior C.P. English class with the curriculum required for the Writing Composition #105 course offered at the local community college. Class time is extended; in addition the class participates in classes at the college several times during the year. An instructor from the college works in correlation with the Parkland teacher and grades two sets of themes for the class. The writing requirements for this class are approximately double that required for the regular C.P. student. In addition, a second research paper is required. Upon successful completion of this course, participating students are exempt from Freshman Composition at most colleges.

Course Units:

The units taught correspond to those of the regular C.P. class. However, more emphasis is given to the study and evaluation of contemporary essays as well as to the development of personal style in writing.

Suggested Evaluation and Levels of Student Achievement:

The same evaluation is given for this course as is given for the regular C.P. English student. However, the writing grades are emphasized over the objective tests, vocabulary studies, and quiz grades. The LCCC coordinator grades at least two sets of themes for this class and examines one set of research papers.

Department: English
Grade: 12
Course: English - LCCC Level: CP

Unit: Literature

Overview of Unit:

In addition to the requirements extended by our 12th grade C.P. English curriculum guide, this class is expected to read and analyze an assigned novel from LCCC. In the past, this novel has been either The Great Gatsby or Ethan Frome. The novel is assigned approximately a month before visits are scheduled to the college. During the course of three to five visits, the students sit in on classes taught by the LCCC coordinator. Upon completion of the discussions, a theme topic is assigned. The theme is written in class at Parkland and is sent up to the LCCC instructor by the cooperating teacher. After the LCCC instructor has read and graded the themes, he/she returns and discusses them with the students. The grade for this theme is registered. A quiz grade given by this instructor is also registered.

Unit: Grammar and Punctuation

Overview of Unit:

As with the regular C.P. class, grammar and punctuation is taught on an "as needed" basis. However, because of the extensive writing required in this course, more in-class time and discussion of particular problems on an individual basis is given priority. The writing text for this course - WRITING WITH A PURPOSE - edited by James M. McCrimmon and published by Houghton Mifflin Company offers a section specifically designated "Handbook of Grammar and Usage" which is frequently consulted. Much of the LCCC coordinator's discussion, when he/she returns with the corrected themes, centers around grammar and usage problems.

Unit: Writing

Overview of Unit:

It is in the writing unit that the LCCC/English course basically differs from the usual C.P. English Course. The writing required is more extensive--15 to 20 themes and 2 full research papers--and more attention to development of style is emphasized.

The writing is based on the regular C.P. reading. In addition, essays from Reading, Writing, and Rhetoric (James Burl Hogins, editor, Science Research Associates, Inc.) are read, discussed, and theme topics are assigned. This is done at both the home school and at the LCCC.

Essays from this book are examined for tone, rhetorical devices, method of exposition, sentence variety, and style.

Several essays on a common subject (i.e., Science and Technology) are assigned to the students by the LCCC instructor. The students then participate in discussions at the college with the instructor and another Writing Composition Class. Upon conclusion of these discussions, a theme is assigned which is written at Parkland, but is evaluated and graded by the LCCC instructor.

Style is particularly emphasized in this course in this manner:

1. Each writer is individual and unique. Each brings his/her own particular personality to his/her writing.
2. While everyone must learn the basic principles of writing and initially conform to a basic pattern for writing, the more sophisticated writer must learn to evolve his/her own method of development.
3. Good writers know all the rules and know how and when to bend them for effect and emphasis.
4. By the end of this course, each writer should have developed such a unique style that the instructor knows who wrote a piece without ever seeing a signature.
5. Both expository writing and creative writing are encouraged. The fact that expository writing is the usual mode expected for higher academic work is emphasized along with the fact that creativity and uniqueness give us the needed insight for progress.

Theme Development:

1. Ungraded first theme to help determine writing strengths and weaknesses
2. Discussion of importance of pre-writing
3. Discussion and practice of common patterns of organization
4. Review of requirements for good paragraph development
5. Analysis of diction and varieties of sentences for effectiveness
6. Defining style including tone, distance, persona, and langage
7. Writing and analysis of various types of themes including persuasion, comparison/contrast/ essay examination, satire, critical essay, and the research paper.

The two research papers in this course consist of the following:

One of six to eight pages on a British author and/or his works.

One ten to twelve pages on a subject of the writer's choice.

Each paper is graded equally for content and for mechanics. Each paper is given the value of four theme grades.

Unit: Vocabulary

Overview of Unit:

The same vocabulary unit that is taught to the regular C.P. English class is given to this class. The basic difference is that the grade given for this test amounts to a quiz or minor grade rather than a major grade.

Unit: Speech (optional)

Overview of Unit:

Speech projects are emphasized in this course mainly because of the extended class time and the caliber of the students involved. Group research projects with group discussions are common. Memorized soliloquies from a Shakespeare play are expected. A reenactment from one of the lesser known of *The Canterbury Tales* stories is often performed. Debates from such subjects as "The Innate Evil of Man" evolving from *Lord of the Flies* or *Moral Absolutism Vs. Moral Relativism* resulting from Frank O'Connor stories and appropriate essays are frequently developed. The students in this class are usually vocal and welcome the opportunity to express their thoughts openly. At such times, the instructor takes the opportunity to discuss the presentations on the logic of the approach as well as the effectiveness of the dramatic approach.

Journalism

Department: English
Grade: 10, 11, 12
Course: Journalism (1 semester)      Level: All

Developed by
Audrey Mathison

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Course Description:

This elective will emphasize interviewing, reporting, and writing for publication. It will also stress newspaper and magazine production skills. After introductory training in journalistic writing style, students will write news stories, features, sports stories, and editorials. Each student will attempt to have at least one article printed in the school newspaper, yearbook, or in another publication.

Course Units:

Recommended sequence:

I. Introduction to Mass Communications
II. What Makes News
III. The Basics of News Style--Language of Newswriting, Editing News, Preparing Copy for Print
IV. Writing the Lead of a News Story
V. Writing the News Story
VI. Writing a Specialized News Story
VII. Avoiding Slanting, Bias, Editorializing in Newspapers
VIII. Gathering Information by Interviewing
IX. Writing the Feature Story
X. Writing the In-Depth Story
XI. Communications Law

Suggested Evaluation and Levels of Student Achievement:

For this course, evaluation methods will vary from unit to unit. For some units, teacher-prepared tests and graded exercises will be administered during or at the end of the unit. These tests, exercises, will include unit objectives. Students should be able to complete 60 percent of the items on these exercises/quizzes correctly. Graded writing exercises, however, cannot have a set standard; students will be graded relative to their ability to "match" a professional's work since beginning journalists need to make this kind of comparison. Therefore, grading each quarter will be by an informal curve to counteract the effects of that grading system. As students are ready to produce complete stories, they should be able to earn 60 percent for each objective graded.

The grading scale for the Parkland School District is A = 90% - 100%, B = 80% - 89%, C = 70% - 79%, D = 60% - 69%, F = 0% - 59%.

Department: English
Grade: 10, 11, 12
Course: Journalism Level: All Unit: Introduction to Mass Communications

Overview of Unit:

First day of unit will introduce students to the contents, requirements, and text for this course. It will then focus on the types of mass media, assess the student's current knowledge of the media through discussion, identify the content of the professional and school newspapers, identify the readership of the professional and school newspapers, draw comparisons between the two, and assess the roles of both types of publications.

Suggested Instructional Time:

Two weeks

Intended Student Objectives:

The student will be able to:

1. define some basic terminology of the profession: mass media, news, feature, editorial, sports; display, classified and cause advertising, publics, readership, for example.
2. identify the mass media that provide news and discuss media use in society.
3. list the contents of the professional daily newspaper such as The Morning Call.
4. list the contents of the student newspaper such as The Trumpet and compare the contents of the two types of publications.
5. name the "publics" within the readership of the Call and Trumpet and make comparisons.
6. name and rank order a series of roles (goals) of the professional and student press and eventually select the three that would be most important to that individual if he/she were a professional or a student editor able to influence that publication's editorial policy.

Suggested Evaluation:

A take-home essay test. Student will answer two brief questions prepared by the teacher to demonstrate ability to use terminology and synthesize information from discussions and then describe the goals that he/she would work for if editor of the Call and the Trumpet.

Student should be able to explain why he/she has picked each set of goals and give reasons for any differences in those lists.

Course: Journalism Grade: 10, 11, 12 Level: All Unit: Introduction to Mass Communications Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Good study skills include maximum use of available resources and planning of time. (study skill) | Review the requirements of the course and review the format of the basic textbook and indicate features of the text that will aid in study. | Basic text and printed course syllabus. |
| Knowledge of certain terms aid in the understanding of Journalism. (study skill) | Have students define new terms as they are encountered throughout the textbook. This activity should be repeated for each unit of this course. | Basic text and other material appropriate for the unit. |
| Certain occupations are related to the study of Journalism. For example:<br>--Reporting<br>--Editing<br>--Pasteup and production work<br>--Sales, etc.<br>(career education) | Students will be aware, throughout the course, that they are learning the skills, terminology, etc., of professional journalists and are therefore "trying out" a career. | Career Resource Center.<br>A press conference with a working reporter.<br>A field trip to the Morning Call offices. |
|  | Filmstrip | FS-071 V How A Modern Newspaper is Published |
|  |  | Library Bibliography: Journalism |
| The four types of mass media supplying news to consumers are: television, radio, magazines, and newspapers. | Have students read text assignment before the following discussion. | Basic text: The Mass Media and the School Newspaper, by DeWitt Reddick, Wadsworth Publishing, 1976. |
| The mass media are a part of everyone's life and probably affect us all. | Class discussion: Have students brainstorm the names of the mass media and be able to share their impressions of and experiences with the media. Questions such as the following will be a part of this introduction discussion:<br>1. From which medium do you get most of your news? Why? | Basic text: Chapter 3, "The Age of the Mass Media" |

Course: Journalism Grade: 10, 11, 12 Level: All Unit: Introduction to Mass Communications Page 2

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Americans get most of their news from newspapers but they think they get it from television. (Consumer Awareness, Career Awareness) | 2. How many and what kinds of mass media enter your home?<br>3. As you notice the answers from other students, can you draw any conclusions about where Americans get their news? About what media dominate their households?<br>4. Some professionals are arguing that newspapers are dying. Can you suggest reasons for their statements? Do you agree? Why or why not?<br>5. Teacher should provide media, use statistics and then ask for student reaction. | Results of Roper surveys--information is printed in various papers and magazines and must be updated each year.<br>See articles in mass circulation magazines such as *Time's* Media page.<br>See also: Columbia Journalism Review, Channels, etc. Information must be updated. |
| | Filmstrip | FS/RC-070 E *The Newspaper* |
| A professional paper such as the *Morning Call* contains many different types of information. There are 6 general categories: News, News Feature and Feature, Editorial and Opinion, Sports, Miscellaneous--useful information, Advertising. | Hand each student a copy of the *Morning Call* and ask each one to look for the different kinds of articles that appear in that edition. | Back issues of the *Morning Call* are available in the library. |
| (Study Skills: Notetaking, from this point to end of unit.) | Meanwhile use chalkboard and set up columns headed News, Feature, etc., one for each of the general categories.<br>Have class name the types of information they have found (example: national news) and place it in the appropriate column in their notes as teacher places items on board in correct column. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | After columns are very full, have students attempt to define "news," "feature," "editorial," and the other general terms. | |
| A student newspaper such as The Trumpet contains many different types of information. There are 6 general categories (same as before). (Consumer) | Hand each student a copy of The Trumpet and repeat the procedure used with the professional paper. | Back issues of The Trumpet are available. |
| | Have students practice terminology just defined as they repeat the exercise in this variation. | |
| | Have students draw comparisons and contrasts to summarize what they have observed about the student vs. the professional press. | |
| | Filmstrip | FS-070 How to Read a Newspaper Intelligently |
| Both the professional paper and the school paper must be able to recognize the "publics" within their readership and provide coverage that will inform and entertain all of them. (Consumer, Career) | Class discussion: Assume you are editors of The Morning Call, very aware that you must appeal to your readership if you wish to sell papers and remain in business. To what kinds of people must you appeal? | |
| | Compile a list of student suggestions. Their list of suggestions should be very long: businessmen, housewives, white collar workers, blue collar workers, sports fans, etc. | |

Course: Journalism    Grade: 10, 11, 12    Level: All    Unit: Introduction to Mass Communications    Page 4

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Have students note that readers can belong to more than one "public." | |
| | Let students conclude that editors must make an effort to balance their coverage over a period of time to keep all these publics satisfied. | |
| | Class discussion: Repeat above procedure while focusing on the school audience; have students use information from chapter and previous discussion to draw up this new list. | Basic text: Assign Chapter 12, "The School As a News Community" |
| | Have students draw comparisons between the readers of the professional press and the readers of the student press. | |
| Professional editors and student editors must set goals for their papers. These goals can be developed after assessing possible roles that a newspaper may play. (Consumer, Career) | On teacher-prepared chart of possible roles for newspapers (to inform, to be a matter of historical record, to entertain), have students rank order list from most important to least important. Ranking should be done twice: once as if students were editors of a professional paper, and once as if students were editors of The Trumpet. | Bill Ward, "Roles of A Student Newspaper" - Teacher handout. |
| | Additional roles are suggested in this chapter. | Basic text: Assign Chapter 13, "Interpreting the School Community" |
| | Class discussion: Students will share results of their rankings and react to the goals suggested by the text. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | For unit evaluation, have students write the answers to three teacher-prepared essay questions which will ask them to draw conclusions about information discussed in Unit 1 and to use the terminology introduced in this unit. This will be a take-home test. | |
| | Filmstrips | CA/FS-070 What is Journalism, 2 pts.<br>FS-070 Newspaper Trends |

Department: English
Grade: 10, 11, 12
Course: Journalism Level: All Unit: What Makes News

### Overview of Unit:

In this unit, students will begin to use the traditional process by which editors select stories for publication. They will also discuss ethnical and business practices that influence this process, and become familiar with the concept of "gatekeeping"--an introduction to the theory of news selection. In short, they will begin to develop what the professional calls "news judgment."

### Suggested Instructional Time:

2 weeks

### Intended Student Objectives:

The student will be able to:

1. list and use the elements of news to decide what stories should be selected for print, what stories should go on page one, what stories should receive the most "play," etc.
2. discuss some of the other considerations that affect editors as they decide what to print.
3. become familiar with the theory of gatekeeping and its effect on the content of the news.
4. be able to define additional terms related to the profession: news judgment, elements of news, page 1, play, bury, digest, lead story, editorial policy, etc.

### Suggested Evaluation:

A quiz which lists ten stories under consideration for the next issue of the school paper. Students will: (1) accept or reject each story for publication; (2) place the story on page 1/inside news page, on the opinion page, or elsewhere in the paper; (3) give professional news judgment criteria for each decision.

Course: Journalism Grade: 10, 11, 12 Level: All Unit: What Makes News Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Professionals traditionally decide what will go in the paper by evaluating a story's news elements. There are 10 news elements that they consider: | Teacher sets up a situation: You are an editor. You have 10 stories on your desk but room for only 5 in print. Ask students to suggest how they would decide what stories to accept and reject. | |
| --Timeliness<br>--Significance or importance<br>--Prominence of people involved<br>--Nearness of the event<br>--Number of people affected<br>--Human interest value<br>--Conflict<br>--Action | Keep list of their responses--they will automatically suggest most of the elements to the left.<br>Suggest additional specific situations until they complete first six items on list. | |
| --Freshness<br>--Uniqueness | Show filmstrip; discuss points presented. | FS-808.06 What Makes News |
| (Consumer, Career)<br>(Study Skills - Notetaking throughout) | Look for the additions the author makes to the list and look for his/her definition of news. Do you agree/disagree with its phrasing?<br>Students should add information from chapter to the list of news elements students have in their notes. Evaluate the definition in the chapter. | Basic text: Read Chapter 6, "Discovering and Evaluating the News" |
| Other considerations sometimes influence editors as they select news:<br>--The conflict between what editors feel reader needs to know and what reader wants to know. | Class discussion: Teacher presents a situation related to each point and allows class to deduce each point. | |
| --Pressure from community or advertisers | Students should react to each of these. | |

Course: Journalism Grade: 10, 11, 12 Level: All Unit: What Makes News Page 2

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| --Financial considerations and amount of space available: newspapers are 65% advertising and 35% news. | | |
| --The paper's philosophy: including its assessment of its main roles known as its editorial policy. | | |
| --The gatekeeping process.<br>(Consumer, Career) | For this point, use filmstrip. Allow students to react at various points during strip. | FS-070.4 V The News Selection Process |
| Professionals use all these points of news judgment to decide what to print but also where to place the story and how long to make it.<br>(Consumer, Career) | Practice exercises prepared by teacher--discussed and evaluated in class. Example: Present a list of story ideas. Ask students to accept/reject each, to choose the page 1 lead story, to decide whether to "digest" a story to make it "regular" length or to give it the "in-depth" treatment. | |

Department: English
Grade: 10, 11, 12
Course: Journalism Level: All Unit: The Basics of News Style

Overview of Unit:

In this unit, by learning the job of a newspaper copyeditor, students will be introduced to the language of newswriting, the concepts of editing material for publication, and the physical preparation of copy for print. Because this unit necessarily reviews some material taught in regular English classes, students will also receive a "refresher" course in spelling, usage, and other basic language skills.

Suggested Instructional Time:

2-3 weeks depending on class

Intended Student Objectives:

The student will be able to:

1. demonstrate knowledge of professional copyediting symbols.
2. prepare a story for publication by slugging it, marking paragraph beginnings, noting continuations, and ending story with correct sign.
3. correct errors of mechanics--spelling, grammar, usage--in exercises.
4. demonstrate a knowledge of the principles of news style--word economy, emphasis on key words, no passive voice, no sentences beginning "there" or "it"--and correct exercise copy accordingly.
5. use the Associated Press, Quill and Scroll, and Parkland stylebooks to answer questions about news style and therefore to edit exercise copy according to the appropriate style.
6. spot editorializing in news copy and edit reporter's opinion from exercises.
7. catch errors of accuracy in copy and correct them.
8. improve basic language skills.

Suggested Evaluation:

1. Spelling quizzes may be administered from time to time throughout the quarter. Words should be taken from a list of commonly misspelled words that includes those most often misspelled by students and by reporters.
2. Graded exercises as teacher feels need to evaluate class's progress.
3. A unit copyediting test.

Course: Journalism **Grade:** 10, 11, 12 **Level:** All **Unit:** The Basics of News Style Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Journalists and printers have agreed on a standard set of copyediting symbols that will indicate changes to be made on typewritten copy as it is being set into printer's type. Students need to practice the use of these symbols.<br>(Career) | Have students study chart of copyediting symbols as teacher explains use of the symbols.<br>Have students practice individual symbols by completing exercise.<br>Go over exercise. | Basic text: Chapter 18, "Editing" The Fine Polish for Effective Writing"<br>Teacher-prepared exercise |
| Journalists also have a standard system for typing copy for the convenience of editors and printers:<br>--All stories are typed, double-spaced on a 40-space line (for Trumpet)<br>--All stories begin 1/3 of way down the first page, and do not break off in the middle of a paragraph if additional pages are necessary.<br>--All stories are slugged, indicate additional pages by saying MORE at bottom of page and all have end signs usually "30" or ###.<br>(Career) | Distribute a second, more complicated exercise--brief news story that has many typographical errors and is not properly set up for the printer. After explaining procedures, tell students that although this article should be retyped, there is no time before deadline. Therefore, they must use copyediting symbols to edit story and rush it to printer.<br>Go over exercise. | Teacher-prepared exercise<br>Basic text: p. 128, "Model Story" |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Copyeditors for professional publications have a job that involves many steps. (Career) | | |
| --Preparing copy for printer. | Review of previous two concepts with additional exercise if needed. | |
| --Reading copy for mechanical errors: | Continuation of second concept, but students will now practice editing individual mechanical errors on a series of exercise sheets. | |
| 1. Typographical and spelling errors made by the reporter must be corrected by the copyeditor. | Give students a list of 100 commonly misspelled words and challenge them to correct any words on the list that are misspelled. | Teacher-prepared |
| | List will be gone over in class, students will correct errors and then use the list, in addition to the list in text, as basis for a series of spelling quizzes spaced throughout quarter. | Basic text and other texts: pp. 128-129 |
| | Students should also edit one or more stories to correct misspelled words. | Teacher-prepared |
| 2. Grammatical errors must be corrected by copyeditor. | Exercises should require student to correct errors of pronoun/antecedent, noun-verb agreement. | Teacher-prepared |
| 3. Errors of usage must be corrected by copyeditor. (Study Skills) | An introductory exercise should explain some commonly confused pairs of words (e.g., affect/effect, accept, except). | Teacher-prepared |

**Course:** Journalism **Grade:** 10, 11, 12 **Level:** All **Unit:** The Basics of News Style Page 3

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Filmstrip | FS-808.07 New Words, Sentences and Paragraphs |
| | Additional exercises as needed to reinforce correct editing. | Teacher-prepared |
| --Reading copy to improve reporter's news style. Writing for publications means: | | Basic text: Chapter 8, "The Language of Newswriting" |
| 1. practicing word economy; that is, saying the most in the fewest words. | Have students edit exercise sentences to remove redundant expressions, lengthy introductory transitions that have a brief substitute, and excess words. Making a game of finding who can say the original in the fewest words without destroying the accuracy motivates class. | Teacher-prepared |
| 2. writing in active rather than passive voice. | Explain concept by using chalkboard examples and definitions. | |
| | Practice concept by rewriting exercise sentences in active voice. | Teacher-prepared |
| 3. emphasizing key words, simple words, and avoiding sentences that begin "there" or "it." | Practice by rewriting exercise sentences to strengthen them. | Teacher-prepared |

**Course:** Journalism **Grade:** 10, 11, 12 **Level:** All **Unit:** The Basics of News Style Page 4

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| --Reading copy to see that reporter has followed the publication's stylebook so that all copy in the publication will be consistent in treatment of names, spelling of words with more than one acceptable spelling, etc. | Display the Associated Press stylebook and explain its use. Show samples of its contents. | Associated Press Stylebook, Angione, (The Associated Press), 1977. |
| | Explain that student journalists also make use of the AP stylebook but only if the Quill and Scroll stylebook and the publication's own stylebook cannot solve problem first. Give each student a Parkland Publications stylebook to be used throughout the course. | Quill and Scroll Stylebook, School of Journalism, University of Iowa, Iowa City, Iowa, 54442<br>Rigorous Rules and Regulations for Writing Right, Wilcoxson, (Parkland School District). Business service club will reproduce copies. |
| | Have students edit a series of practice exercises by using the stylebook. | Teacher-prepared |
| --Reading copy to see that reporter has been accurate about names, places, dates, statistics, etc. | Have students edit at least one story that will require use of stylebook and other reference resources (such as a student handbook) to verify spelling of names, etc. | Teacher-prepared |
| --Reading copy to see that reporter has not inserted his/her own opinion into a news story, known as editorializing.<br>(Consumer, Career, Study Skills) | Have students edit a few editorialized sentences for practice so that they will recognize opinion words, then edit another story. Story should contain editorializing and additional style and accuracy problems. | Teacher-prepared |

Department: English
Grade: 10, 11, 12
Course: Journalism Level: All Unit: Writing the News Lead

### Overview of Unit:

In this unit, the student will begin to compose news sentences by learning to write the standard summary lead of a simple news story. Later in the unit, the student will write variety leads. By writing leads, student will make use of all concepts introduced in the copyediting unit and will review news judgment concepts.

### Suggested Instructional Time:

2 weeks

### Intended Student Objectives:

The student will be able to:

1. review and practice concepts of copyediting unit.
2. review and practice news judgment criteria from what makes news unit.
3. become familiar with the concept that all news stories answer the same basic questions: what, who, where, when, why, how, usually in that order.
4. pick the most important information from a set of facts and develop a summary lead putting that information first.
5. pick the most interesting information from a set of facts and develop a variety lead putting that information first.
6. write a lead under deadline pressure in class.
7. improve general writing skills.

### Suggested Evaluation:

Evaluation in this unit will be through a series of graded assignments as the student writes leads in class and at home. Each individual lead will be evaluated.

Course: Journalism Grade: 10, 11, 12 Level: All Unit: Writing the News Lead Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Just as the editor determines what story to run on page 1 by using an established set of news judgment criteria, the individual reporter uses those same criteria to decide which facts from his/her notes will go into a story. | Ask class to review by listing news judgment criteria--timeliness, importance, etc.--from earlier unit. | |
| Reporter concentrates especially on choosing the facts that will go in the lead, first paragraph, of the article. Same criteria are used. Reporter looks for an angle--a fact to begin the lead. | List ten facts for a simple news story on the board; one or two should be obviously unimportant or unnecessary. Ask class to select only 8 facts for publication.<br>Now ask class to select the two-three most important, timely, etc., facts that the reader wants to know and or needs to know FIRST.<br>Now have class rank these facts in order of importance--which one is the key thought and should become the first fact, the angle? | Scholastic Journalism<br>Writing and Editing School News |
| As a general rule, reporters provide readers of news with six basic kinds of facts--what, who, where, when, why, how. Usually what or who will become the "angle" of the article. | Does the fact they have chosen follow this pattern? Why? Why not? | |
| --Reporters seldom begin a lead with when or where because doing that postpones more important information. | Filmstrip | FS-808.96 F Writing News Leads |

Course: Journalism Grade: 10, 11, 12 Level: All Unit: Writing the News Lead Page 2

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| --Reporters seldom write a simple news article in chronological order because that may also "postpone the news." | Have class read a series of typed leads that postpone the news and underline the key fact that should be an angle. Students will also rewrite first few words to put that fact first. | Teacher-prepared |
| --All reporters must learn to write summary leads well. | Have students practice writing summary leads every day for a week or more.<br>--Some leads will be written from fact sheets containing enough information for brief news stories. Students will select key facts for lead, find the angle and write 25-30 word leads. Fact sheets should contain some professional situations--an accident report, for example; and some school news situations--the prom, for example.<br>--Students will write some leads in class in no more than 20 minutes each. Others will be written at home.<br>--Sometimes, students will copy some of their leads on the chalkboard so class can edit.<br>--Sometimes instructor will reproduce leads written by class members and ask for analysis and editing.<br>--Sometimes student will have the opportunity to revise and improve a lead.<br>--Sometimes students will exchange papers and edit that paper; then reporter will revise a lead. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | --Some leads will be written from facts dictated by the teacher; students will take accurate notes and then write lead. On the job, professional reporters must often get their notes from a source, prepare a lead, and call a story in.<br>--Variation of above: students are on rewrite duty at the office; reporter (teacher) calls in with "just the facts". Students take notes and write lead for reporter who doesn't have time to get to office. | |
| Leads of longer stories may be divided into 2-3 paragraphs, but the concept of putting most important information first in paragraph remains the same. | Use "rewrite" scenario to call in facts for a major news story (the Lehigh Valley Mall is on fire, for example). | |
| | Students write lead plus one-two follow up paragraphs; in class timed situation. | |
| | When students have been working about 15 minutes, "telephone" again with updated information for the next edition. Students put first version aside and begin new one moving new angle into lead. | |

Course: Journalism Grade: 10, 11, 12 Level: All Unit: Writing the News Lead Page 4

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Some news stories lend themselves to "news feature" treatment and some sort of a creative lead. Only stories that are not of major importance and have some unique quality to them receive this treatment. The article runs on the news pages but has a variety lead. There are many types of variety leads. Their function is to interest the reader from the first few words. | Repeat some of the above procedures with facts that will lend themselves to variety treatment. | |
| --Question lead--to be used sparingly<br>--Wordplay lead<br>--Humor lead<br>--Descriptive lead<br>--Others, limited only by writer's imagination<br>(Career, Consumer) | Emphasize that first few words must be interesting. | |
| | Assignment at end of unit: A fact sheet containing information for four leads. Students must decide which stories rate variety treatment, which should have summary leads, and then write leads for all four. Key information should go first. | |
| | Throughout unit, students should have edited leads to avoid passive voice, to be accurate, to be mechanically correct, etc. That is, they have made use of all concepts of previous unit. | |

Department: English
Grade: 10, 11, 12
Course: Journalism Level: All Unit: Writing the News Story

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### Overview of Unit:

Having learned how to write the first paragraph or two of a news story and having practiced the basics of news style, students can now write several short (3-4 paragraph) news stories from fact sheets. Students will also begin to develop reporting skills in this unit by completing a tip sheet suggesting two story ideas to The Trumpet staff and by writing a news digest item for publication in the school paper (if production schedule permits).

### Suggested Instructional Time:

One week, longer if production time is needed for digest item.

### Intended Student Objectives:

The student will be able to:

1. set up stories in this unit in correct copy form, use copyediting symbols where necessary, use stylebook where necessary.
2. practice writing leads, both summary and variety.
3. organize information for the body of each story in traditional inverted pyramid form.
4. write several brief stories.
5. edit another student's story and/or edit own story prior to revising.
6. become familiar with concept of "attribution" and correctly attribute quotes in at least one story.
7. improve general writing, editing skills, and improve writing under deadline pressure.
8. provide The Trumpet with two story ideas and a brief digest story for publication.

### Suggested Evaluation:

Several short news stories should be graded during this unit.

If production schedule permits, students should write one story for publication in school paper.

Course: Journalism Grade: 10, 11, 12 Level: All Unit: Writing the News Story Page 1

Note: All stories from now to the end of course must be submitted in correct form, typed if possible, and edited for mechanics, accuracy, and publication style.

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Reporters have traditionally made use of the Inverted Pyramid method of organizing information in short news stories.<br>(Career, Study Skills - Organizing Information) | Draw inverted pyramid diagram on the board. Explain that pyramid represents paragraphs arranged in order of importance, but not chronologically. Diagram also indicates that information in individual paragraph and in each individual sentence is also arranged in that fashion. Diagram also illustrates that information may be cut out of a story by removing last paragraphs without hurting basic news value of story. | Basic text: Chapter 7 - "Structuring the News Story"<br>Scholastic Journalism, English and Hach, (Iowa State University), 1978.<br>Writing and Editing School News, Harwood, (Clark Publishing Co.), 1977 |
| | Give students a fact sheet containing listed facts for two brief stories--fire, accident, for example--that might appear in professional press. | |
| | Have students number facts for each story in order that they should appear in final story. Class discussion should follow: which information belongs in lead, paragraph 2, etc. | |
| | Assignment: Write stories for these sets of facts. | |
| | To evaluate these stories, use any of the following methods:<br>--another student edits and then returns paper to reporter who revises; teacher then grades. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | --student, following a teacher-dictated procedures, edits own story, then revises. Teacher grades.<br>--teacher grades and reproduces examples for class critique. | |
| | Filmstrip/Cassette | FS-808.6 News Story Structure<br>FS-808.06 Basic Newswriting<br>CA-808 Writing the Basic Article |
| Reporters must learn to attribute direct quotes and paraphrased opinions to their sources in correct journalistic fashion. Usually the information goes first in the sentence followed by the attribution. Occasionally a reporter varies that formula. Readily verifiable facts (The Key Club meets tomorrow) do not get attribution. All statements of opinion, quoted or paraphrased, do. Facts that are legal, medical, statistical in nature, are attributed to establish their authenticity. (Career) | Have students read a series of sentences that might appear in stories in the professional press or student press and mark each statement that needs attribution. | Teacher-prepared |
| | Have students then write another brief news story, suitable for the school paper, from a fact sheet. The facts should include one or two quotes and students must work at least one into their story, correctly attributing it. | Teacher-prepared |
| | Use any of the evaluation procedures described above. | |
| Reporters sometimes cover a story that demands a variety treatment and therefore must produce a short, lively, usually humorous news feature. | Have students write a news feature with a variety lead based on a fact sheet that lends itself to purpose (example--burglar who broke into an apartment twice, once to steal and once to return goods). | Teacher-prepared |

Course: Journalism Grade: 10, 11, 12 Level: All Unit: Writing the News Story Page 3

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Use any of evaluation procedures described previously. | |
| Until now, you have been learning to write news. Now you need to begin reporting the news--gathering ideas and information for publication.<br>(Career) | Assume you are writing for The Trumpet and editor wants story ideas from you for the next issue's front page. Where would you get your ideas? Class discussion should suggest calendar, back issues, other people, etc. | |
| | Ask class to discuss a series of "source" situations: You have been assigned to write about ____________, where would you go for valid information? | |
| | Assignment: Fill out the "tip" sheet with 3 story ideas for the next issue of The Trumpet. Students should suggest the lead story, an additional news story, and the appropriate sources for each. | Teacher-prepared |
| | Tip sheet also asks students to gather who, what, where, when information for a news brief (digest article) of about 75-100 words. Students will be assigned a particular organization and will be asked to interview the sponsor or president to get information. | Newspaper adviser/staff |

Course: Journalism Grade: 10, 11, 12 Level: All Unit: Writing the News Story Page 4

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
|  | On day information is due, students will write--in class--the rough draft of the article.<br>If possible, this assignment will be geared to The Trumpet's deadline schedule so that students will do their rewriting and typing on deadline in class and then have the articles published in the paper. |  |

Department: English
Grade: 10, 11, 12
Course: Journalism Level: All Unit: Writing a Specialized Story

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Overview of Unit:

To gain practice in organizing facts for a longer story, students will write a meeting or a speech story.

Suggested Instructional Time:

1-2 days

Intended Student Objectives:

The student will be able to:

1. organize the facts for a longer ( 7-10 paragraph) news story.
2. construct a lead that emphasizes the most important information.
3. review general principles of newswriting.

Optional:

4. interview a speaker in press conference style--a professional reporter or a school news source.

Suggested Evaluation:

The completion of a meeting or a speech story.

Course: Journalism Grade: 10, 11, 12 Level: All Unit: Writing a Specialized Story Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Select one of the following for presentation: | | |
| --Journalists must frequently attend meetings of organizations or government bodies and report the events of the meeting. Meeting stories must emphasize the news and should not sound like the minutes of the meeting. | After going over the chapter, assign students to write the story from a fact sheet. Include enough trivial information that the student will have to choose what belongs in story. | Basic text: Chapter 9 - "The Meeting Story" |
| --Journalists must frequently write a news article based on a speech given by a person of position or prominence in the community. Speech stories should have a summary lead, then flashback to report the points of the speech in chronological order.<br>(Career, Study Skills - Notetaking) | Same as above or arrange for someone to give a speech/press conference to the class. Have students take notes and write. | Basic text: Chapter 10 - "The Speech Story" |

Department: English
Grade: 10, 11, 12
Course: Journalism Level: All Unit: Avoiding Slanting, Bias, Editorializing

Overview of Unit:

As "reporters" and consumers of the news, students need to be aware of how editors and news sources intentionally or unintentionally bias or slant the news. In this unit, the student will become familiar with the methods that commonly prevent the news from being 100 percent objective.

Suggested Instructional Time:

Two days

Intended Student Objectives:

The student will be able to:

1. identify some of the factors that may make a news article or a news page biased.
2. be able to distinguish between intentional and unintentional bias by editors, reporters, and sources.

Suggested Evaluation:

A quiz that will present the student with several news articles or headlines and ask student to identify biases.

**Course:** Journalism **Grade:** 10, 11, 12 **Level:** All **Unit:** Avoiding Slanting, Bias, Editorializing Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| The old saying "don't believe everything you read in the papers" is meant to remind you to evaluate every article, headline, photo and page. Editors and reporters, though the ethical ones try very hard not to do, sometimes slant the news. Review of the gatekeeper theory. | Activities suggested in filmstrip package work well with this unit. | Basic text: Chapter 4 - "Getting the Most From the News Media"<br>CA/FS-301.16 Newskit, 3 parts |
| Define "bias," "slant." | a. Newton Gazette--a fake paper in the package<br>b. a prepared ditto that lists biasing factors and defines each<br>c. a filmstrip that presents examples from real newspapers and asks students to evaluate | |
| A newspaper may slant information in any number of ways:<br>a. Source control<br>b. Placement on page<br>c. Size and content of headline<br>d. Size, placement, cropping and cutline of pictures.<br>e. Use of loaded words<br>f. Placement in paper<br>g. Facts emphasized in head and lead vs. details in rest of story<br>(Consumer, Career) | Administer quiz--students will identify biasing factors in several examples. | |
| | If time, show also: filmstrip that shows front pages after JFK assassination. | FS-070.4 Stop the Press |
| | Filmstrip | RC/FS-070 The News Media: Reporting or Distorting |

Department: English
Grade: 10, 11, 12
Course: Journalism Level: All Unit: Gathering Information by Interviewing

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Overview of Unit:

Students have written most of their stories from teacher-prepared fact sheets until this point. Now the students will study the basics of reporting the news so that they can gather information for the final stories of the course--two feature articles and an in-depth story, all suitable for publication in the yearbook or newspaper.

Suggested Instructional Time:

2 weeks

Intended Student Objectives:

The student will be able to:

1. identify the steps in preparing and conducting an interview.
2. practice the etiquette and ethics associated with interviewing.
3. practice interviewing another student.

Suggested Evaluation:

An interview with another student in the class during which the "reporter" takes notes as if preparing to write a personality profile of that student and/or student should conduct a series of 10 "roving reporter" interviews with students and teachers to gather information for a feature article.

Course: Journalism    Grade: 10, 11, 12    Level: All    Unit: Gathering Information by Interviewing    Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| There are three steps in preparing for an interview:<br>a. Backgrounding yourself as a reporter so that you will know what questions to ask.<br>b. Identifying the valid sources for your story.<br>c. Preparing in advance, the questions that you will ask your source. | Discuss information in the chapter with the class. | Basic text: Chapter 11 - "Interviewing: An Essential Art"<br>Many supplements are available --articles in journalism editorial magazines or in professional magazines frequently discuss techniques of interviewing. Reprints of one or more of these might be useful. |
|  | Do some oral practice drills with class:<br>1. If you needed information about __________, before conducting an interview, where could you find it?<br>a. Back issures of Trumpet, Par Key<br>b. Back issues (or microfilm of Morning Call<br>c. Vertical file<br>d. School calendar<br>e. Reference books such as almanacs, Who's Who, encyclopedias, etc.<br>2. If you were assigned to write about __________, and you have finished backgrounding yourself, whom will you interview?<br>a. The superintendent<br>b. The principal<br>c. The club president, adviser, chairperson of event<br>d. The mayor<br>e. etc. | Scholastic Journalism<br>Writing and Editing School News |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Assignment: Have students interview another student in the class as if for a personality profile.<br>a. Give each student a partner, randomly chosen.<br>b. Have each student fill out a "background" index card with information that will give his/her reporter ideas for good questions.<br>c. Have students prepare 20-30 questions to ask their partners.<br>d. One day, one half of class acts as reporters and interviews; roles reverse the next day. Reporters take full notes, and must keep interview going for 45 minutes. | |
| | e. Teacher evaluates notes and questions asked. May also have students write the lead or a personality profile or the entire story as time allows. (see feature unit)<br>f. Note: This works only with a class of reasonable size. | Profiles that have appeared in professional press or The Trumpet |
| | Assignment: Have students develop a question suitable for use in a roving reporter story and revise wording until teacher approves. Reporters then "rove," asking their question of at least 10 members of the student body and/or staff. | |

Course: Journalism Grade: 10, 11, 12 Level: All Unit: Gathering Information by Interviewing

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Talk with class about ways to arrange questions in their notes so that interview will flow smoothly. Talk about question wording: no yes or no questions, for example. | |
| There are points to keep in mind when conducting an interview:<br>--Use prepared questions, but don't be afraid to follow up on an idea.<br>--Reporter must be polite at all times but reporter must also control interview.<br>--Learn to ask clarification questions when necessary. | More oral drills--What would you do if source said...? | |
| Every reporter needs to know the procedures and ethics of conducting an interview:<br>--Making the appointment, being on time, being prepared, being appropriately dressed.<br>--Using correct procedures with a tape recorder--by permission only.<br>--What happens if source wants to go "off the record"<br>(Career, Study Skills, Communications) | Lecture and discussion | |

Course: Journalism Grade: 10, 11, 12 Level: All Unit: Gathering Information by Interviewing

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
|  | Have students turn in notes, including correct identification of each source and demonstrating that they have followed up on their questions.<br>Have students then use their notes to write a roving reporter story suitable for publication in newspaper or yearbook. | Roving reporter stories that have appeared in The Trumpet |

Department: English
Grade: 10, 11, 12
Course: Journalism Level: All Unit: Writing the Feature Story

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Overview of Unit:

Students will follow up on projects begun during interviewing unit to produce two different kinds of feature stories. Teacher will assign a personality profile or a news feature (depending on size of class) and a roving reporter story. Students will therefore practice interviewing and review variety leads and the organizing of information for a story.

Suggested Instructional Time:

1 week; longer if personality profile is an assignment/overlaps with interviewing unit.

Intended Student Objectives:

The student will be able to:

1. write two different kinds of feature stories.
2. practice interviewing skills.
3. review newswriting skills.
4. review organizational skills and learn new methods of organization suitable for feature writing.
5. review the variety lead.
6. begin to work secondary source information into a story.

Suggested Evaluation:

1. Student should write either a personality profile or a news feature article.
2. Student should write a roving reporter article.

Course: Journalism Grade: 10, 11, 12 Level: All Unit: Writing the Feature Story Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Feature writing allows the reporter a great deal of creative freedom, but a good feature is above all a well-reported story. | Filmstrip | Basic text: Chapter 14 - "Writing the Feature Story"<br>FS-808.06 Feature Writing |
| Personality profiles may be organized in a variety of ways. But all profiles should focus on what makes the individual unique. Story should have "life" and should quote the individual heavily. | Study sample profiles from student and professional press. Students should list characteristics of these stories and class should diagram the organization of the information.<br>Have students evaluate their notes from their personality interviews, star the best information, and write their leads. After lead is approved, have students write the rest of the story. | Magazines, newspapers, The Trumpet |
| News features may be developed in hundreds of ways, but they all have veriety leads and present the reader with interesting or funny information about life, times, fads and fashions. They are often "evergreens;" that is, they can be published anytime there is room. | Same procedure as above, using news features as sample. | |

Course: Journalism Grade: 10, 11, 12 Level: All Unit: Writing the Feature Story Page 2

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| The Roving Reporter story is often used in the student press to get student names into the paper. All such stories are developed around one question asked of 10-15 people around the building. | Same procedure as above, using roving reporter articles as samples. | |
| Reporters can make their news features and their Roving Reporter stories stronger than usual by: | | |
| --including at least one valid (that is, expert) source in their interviews. | Illustrate with examples; an article about the cafeteria food, for example, might quote the dietician. | |
| --Including some "secondary source" (printed in another publication and attributed to that publication in the story) information.<br>(Career, Study Skills - research) | Examples: article might quote from Time magazine that investigated how federal money is spent in school lunch programs.<br>Assignment: Work secondary or valid source into one of these stories. | |

Department: English
Grade: 10, 11, 12
Course: Journalism | Level: All | Unit: Writing the In-Depth Story

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Overview of Unit:

The culmination of this unit, a fully-developed in-depth story, suitable for publication in The Trumpet, will serve as the "final exam" of this course. Students will receive instruction about one month prior to the end of the semester, and then complete each step of the assignment following a series of specified "due dates." Some time will be reserved in class for research, interviewing, and help from the instructor.

Suggested Instructional Time:

2 - 3 days; plus 5 - 6 days of in class "production" time during the last 2 weeks of semester.

Intended Student Objectives:

The student will be able to:

1. list the procedures for gathering information for an in-depth story.
2. organize and write the story based on the information from secondary and primary sources.
3. review most newswriting and newsgathering skills of the course.
4. produce a final story.

Suggested Evaluation:

Student should write an in-depth story fulfilling specified requirements and turn it in as the "final exam" of the course.

Course: Journalism Grade: 10, 11, 12 Level: All Unit: Writing the In-Depth Story Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Explain that the in-depth assignment will be the final in the course and give students a list of the requirements and due dates. | Show students sample in-depths from The Trumpet, especially ones produced by former journalism students. | The Trumpet |
| Explain each step of writing an in-depth:<br>a. Backgrounding--the reporter must research the topic. Some of the "secondary source" information found while researching will be quoted in the final article, but most will be used to help reporter prepare questions for interviews. | Suggest some general categories as story idea generators; students should decide on a general subject area for their project.<br>Allow students some time in library, after they have chosen topics, to search their subjects. | Librarian |
| --Discuss research techniques with students.<br>--Reader's Guide use<br>--Use SIRS<br>--Vertical file<br>--Specialized reference books<br>b. Finding an angle--narrowing the subject based on information in secondary sources.<br>c. Identifying primary sources<br>--Bills, laws, minutes, diaries - a few print sources qualify as "primary" because reporter is first to publish information in them. | | |

Course: Journalism Grade: 10, 11, 12 Level: All Unit: Writing the In-Depth Story Page 2

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| --The people reporter will interview - students must have valid sources for this. | Students will need a great deal of help in identifying and contacting sources.<br>Note: Phone interviews can often be arranged with valid sources in Philadelphia, Harrisburg, etc. | School administrators, staff<br>Nurses in district<br>School psychologist<br>Community resources as appropriate<br>Government resources as appropriate<br>College/university resources as appropriate |
| d. Preparing questions for the interview--a review | | |
| e. Interviewing--also review | Have students make appointments well in advance of due date of story. | |
| f. Organizing the material, finding the lead, and writing rough draft. | Study model in-depths as examples; have class list characteristics of good in-depth organization and writing. | The Trumpet, professional press |
| g. Rewriting, editing, and doing the final draft<br>(Career, Research Skills - study skills, Notetaking - study skills) | During class production time, students may work at own pace getting guidance as necessary.<br>Assignment: Turn in completed story. | |

Department: English
Grade: 10, 11, 12
Course: Journalism Level: All Unit: Communications Law

Overview of Unit:

Students, as consumers of the news, as citizens of America, and as possible journalists, should be familiar with the basics of press law. During this unit, they will study their First Amendment rights, become familiar with libel and invasion of privacy law, learn their rights as student journalists, and discuss some of the most complicated ethical issues facing journalists.

Suggested Instructional Time:

2 weeks

Intended Student Objectives:

The student will be able to:

1. list the five freedoms guaranteed in the First Amendment and understand that the "freedom of the press" phrase is granted to all citizens, not just to journalists.
2. learn the history of challenges to the First Amendment in the course.
3. become familiar with the restrictions on prior restraint of publication and seditious libel charges in America.
4. identify the terms "Freedom Of Information Act," shield laws, sunshine laws, "free press fair trial" and discuss the issues associated with these.
5. learn how to bring a suit for defamation and how to defend against it.
6. learn how to bring a suit for invasion of privacy and how to defend against it.
7. discuss the rights of the student journalist and adviser.

Suggested Evaluation:

Students will complete a quiz over information in unit.

Course: Journalism Grade: 10, 11, 12 Level: All Unit: Communications Law Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| The government vs. citizens vs. the journalist--Just what does the First Amendment mean? | Lecture and discussion combined. | Law of Mass Communications, Nelson and Teeter, (The Foundation Press), 1973. |
| a. The First Amendment says... | | Casebook: Mass Communication Law |
| b. Nation has long argued how "absolute" these words are. | | Time, Newsweek, etc.<br>Columbia Journalism Review (to update court decisions) |
| c. History of seditious libel charges in U.S.<br>--Prior restraint<br>--Punishment after publication<br>--Origins in English history--star chamber, licensing of publications<br>--Colonial United States<br>--James Franklin<br>--John Peter Zenger<br>--Revolutionary and post Revolutionary United States--Writing of Constitution and Bill of Rights<br>--Alien and Sedition Act<br>--Espionage Act<br>--Smith Act | | The Kingdon and the Power, Gay Talise<br>Journalism Education Association<br>Student Press Law Center<br>Washington, D.C. |
| --Regulations for agencies<br>--"clear and present danger"<br>--Bay of Pigs and the New York Times<br>--Pentagon Papers<br>--Progressive magazine | Filmstrips for use at appropriate time throughout unit. | RC/FS-071 Mass Media: Their Role in Democracy<br>RC/FS-301.16 Mass Media and the Freedom to Communicate |
| d. The Freedom of Information Act and its provisions | | |

Course: Journalism Grade: 10, 11, 12 Level: All Unit: Communications Law Page 2

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| e. Sunshine laws and their general provisions | | |
| f. Shield law, newsman's privilege laws controversy<br>--Branzburg vs. Hayes<br>--Farber case in New Jersey<br>--Contempt of court is a powerful tool for judges | | |
| g. Free press fair trial<br>--ABA guidelines<br>--Sam Shepherd case<br>--Lindbergh case<br>--Change of venue, etc., enough?<br>--Can an uninformed jury make an intelligent decision?<br>--Gag rules<br>--Gannet vs. dePasquale<br>--Stanford vs. Zurcher | | |
| Defamation law | | |
| a. Civil libel/slander | | |
| b. To bring a suit for libel: identification, defamation, publication | | |
| c. To defend:<br>--Traditional defenses<br>--Constitutional defense--New Yort Times vs. Sullivan<br>--Broadening of Sullivan to public figures<br>--Current narrowing of Sullivan | | |

Course: Journalism Grade: 10, 11, 12 Level: All Unit: Communications Law Page 3

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Invasion of privacy<br>a. Appropriation<br>b. False light<br>c. Fictionalization<br>d. Intrusion<br>e. Embarrassing fact<br>f. Defenses<br>(a.–f.: Bringing Suit)<br>--unwilling participant<br>--newsworthiness<br>--consent | | |
| The student press and the the law<br>a. Public school - guidelines necessary<br>b. Private school<br>(Citizenship, Career, Consumer) | Filmstrip | CA/FS-341.1 The Student Press: A Contemporary Case Study |

Basic Comp. Pr.

Department: English
Grade: 10-12
Course: Basic Composition (one semester) Level: All

Developed by
Audrey Mathison

Course Description:

This is a course for those who want to improve their ability to develop an argument by providing sufficient evidence and examples. The course will be a writing workshop as students work each day in class to research, write, revise, and evaluate their papers. C.P. students who feel they need extra help with theme writing and other students who plan to attend colleges, community colleges, or career training institutions should consider taking this course in addition to their regular English class.

Course Units:

Recommended sequence

I. Writing the Persuasive Paragraph
II. Writing the Persuasive Theme
III. Writing the Theme of Analysis of Literature
IV. Writing Essay Answers
V. Writing "In Class" Themes
VI. Writing the Review - A Final Theme

Suggested Evaluation and Levels of student achievement:

Since this course provides remediation and/or practice for students who have been having difficulty in college prep English or for others who have had little writing, evaluation will be based on an O, S, U grading "scale." Students will receive credit but no quality points for their work.

Individual assignments will be evaluated in a variety of ways, but a rating sheet awarding points for various criteria will be filled out following each assignment. Sometimes, student editing groups will rate each paper; sometimes, a partner will rate; sometimes, the teacher will rate. Students should be able to score 60% or better on each paper.

Department: English
Grade: 10-12
Course: Basic Composition Level: All Unit: Writing the Persuasive Paragraph

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Overview of Unit:

During the first days of this unit students will be introduced to the format of the course: its contents, requirements, and methods. The unit will then focus on instruction and practice that will enable the student to write a well-structured, detailed, persuasive paragraph. The number of paragraphs written in the unit will vary: the first semester class usually needs more practice at this point than the second semester class.

Suggested Instructional Time:

Two-three weeks (see note above)

Intended Student Objectives:

The student will be able to:

1. structure a paragraph so that it contains:
   a. lead in sentence(s)
   b. topic sentence
   c. three points
   d. evidence and examples for each point
   e. a concluding or clincher sentence
2. proofread for mechanical problems:
   a. no I, you
   b. no contractions
   c. no passive voice
3. using a rating sheet as a guide, evaluate the contents of another student's paragraph
4. using a rating sheet as a guide, evaluate the content and mechanics of his/her own work.
5. begin to use simple research skills.

Suggested Evaluation:

Peer evaluation, using rating sheet as a guide
Self-evaluation, using rating sheet
Teacher evaluation, using rating sheet

**Course:** Basic Composition **Grade:** 10-12 **Level:** All **Unit:** Writing the Persuasive Paragraph Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| You've signed up for a course that will help you improve your writing skills; therefore, you must complete all assignments. Writing does not improve unless you practice. Failure to do work means removal from course. The course will be tailored to the needs of the class, so please fill out the questionnaire carefully. | Review the requirements of the course. | Teacher-prepared information sheet (Note: there is no textbook for this course) |
| | Have students fill out questionnaire about writing background, needs, etc. | Teacher-prepared |
| The best place to start any writing course is by writing, so let's see what you know. (Assignment 1) | In remaining time (about 30 minutes), students will write a paragraph that attempts to persuade reader. | Teacher-prepared assignment sheet offering choice of two fairly simple topics: Example: The new final exam policy is (is not) working |
| | Assignment sheet asks students to use a topic sentence, etc., to determine what student already knows about structure and mechanics. | |
| Now that you've written, let's put those papers aside and study the structure of a good persuasive paragraph. | Use chalkboard and lecture to explain each part of the paragraph. | |

**Course:** Basic Composition **Grade:** 10-12 **Level:** All **Unit:** Writing the Persuasive Paragraph

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| All such paragraphs contain:<br>1. Lead in sentence(s)<br>2. Topic sentence: the key thought in any paragraph and therefore the sentence you can never do without.<br>3. Reasons or points that help to support the stand taken in the topic sentence.<br>4. Evidence to support each general reason or point: evidence consists of--facts, statistics, anecdotes, examples (real and hypothetical), quotations from experts, etc.<br>5. A solid concluding sentence that restates and summarizes the argument.<br>6. An overall persuasive tone that avoids words such as "seems," "probably," etc. | Following explanation, have students read information on handouts and do exercises as they occur.<br>They should be able to evaluate sample topic sentences and point out strengths and weaknesses, for example. | Teacher-prepared handout that reinforces lecture and provides exercises. |
| All paragraphs should follow principles of good mechanics as well:<br>1. No I, you<br>2. No contractions<br>3. No passive voice | Use chalkboard and lecture to illustrate. Students will need clear explanation of active v. passive voice. | |
| | Have students complete exercise sentences until they can pick out passive voice verbs and reword sentences in active voice. | Teacher-prepared exercise<br>See any good grammar book |
| | Following this instruction, return first-day paragraphs to the writers for self-evaluation. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Have each writer evaluate and score his/her own paragraph using a rating sheet that emphasizes points from lecture. Explain that low scores will improve dramatically as course goes on. | Teacher-prepared rating sheet |
| | Store rated paragraph in student folders that are kept where students may get them at the beginning of each class. (All work and work-in-progress is stored here.) | |
| Let's write another topic that lends itself to argument. (Assignment 2) | Teacher may choose topic, preferably a controversial issue that will generate student interest, or class may choose topic by brainstorming a list of issues (have them keep the list in their notes; list is useful when individuals select own topics later) and narrowing. | |
| | Explain that their goal this time will be to improve the structure and detail of this paragraph as compared to assignment 1. | |
| | Spend a class hour discussing the issue, generally at first then more specifically, keeping track of major arguments on each side. | |
| | Have class brainstorm evidence for many of the major arguments. (For this assignment, they may make up logical "facts," | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
|  | Have students then write the rough drafts of their paragraphs: two to three days in class. |  |
| Student-editing groups can evaluate rough drafts. | Explain student-editing procedures. Editing groups work with papers that are not their own. Each mamber of group reads all papers. Group arrives at consensus scoring for each item on rating sheet. | Same rating sheet as used for assignment 1. |
| Rating sheets emphasize structure. Before you do a final draft, let's talk about mechanics and style. | Review active/passive, No I/you, no contractions. |  |
| Good writers learn to make transitions between ideas so that their readers can follow the logic of the ideas more easily and so that each sentence seems connected to the others. Many words and phrases have a function as transition signals. | Have class brainstorm list of transition words in the following categories:<br>1. Connecting words<br>2. Words of contrast<br>3. Words of comparison<br>4. Words of conclusion<br>5. Words that establish order | Any good grammar book |
| Also, you can make transition by using pronouns to refer to an earlier noun, using repetition of key words, and using substitution of a synonym for a key word. | Have students identify all transition devices in a sample paragraph/exercise. | Teacher-prepared<br>Additional exercises may be found in A Guide Book for Teaching, Stanford and Smith, (Allyn & Bacon) 1977. Exercises in this book may be photocopied and distributed. |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| A final, revised copy of the paragraph may now be written. | Teacher evaluates this paragraph using another copy of the rating sheet. Scores should be much improved over assignment 1 rating. | |
| Let's do another persuasive paragraph; this time, choose your own topic. (Assignment 3 - needed first semester; not usually needed second) | Have class go to library to find one article or book that will give them information. | |
| | This is your very basic introduction to writing the researched paragraph: take notes in the correct fashion. Use 3 x 5 index cards, slug them according to topic, outline the article, etc. | |
| | Teacher explanation of technique used to teach note-taking for the term paper in the C.P. English classes. For students in C.P. this will be review; for others, it is brand-new. A simplified version will work. | *A Survival Guide: How To Do the Junior Term Paper Without Crying*, Parkland School District |
| A rough draft of the researched paragraph may now be written. | Allow 2-3 class days. | |
| | Have students self-evaluate using new rating sheet that is now more sophisticated. (From this point on, any combination of self-evaluation, student editor evaluation, and teacher evaluation will work--as long as the rating sheets are used consistently and changed to suit new criteria.) | Teacher-prepared |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
|  | A final draft of the researched paragraph may now be written: should be the highest score for everyone. Students who are having trouble improving at this point need extra help. Teacher will find out through analyzing rating sheets.<br>Have students do self-analysis of strengths and weaknesses to this point.<br>Use folder of assignments and rating sheets as a guide.<br>Conduct a spelling "quiz" of words misspelled during assignments 1-3. |  |

Department: English
Grade: 10-12
Course: Basic Composition Level: All Unit: Writing the Persuasive Theme

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Overview of Unit:

In this unit, the student will progress from writing a single paragraph to writing a 5-paragraph theme. This unit will reinforce skills of the previous unit--necessity for structure, specifics, good mechanics and readable style--and expand concepts. Students will become aware that in a 5-paragraph theme, the equivalent of the topic sentence is the thesis, the equivalent of each general statement becomes the topic sentence of each body paragraph, etc. Students will also practice some basic research techniques and learn mechanics of footnoting and making bibliographic entries.

Suggested Instructional Time:

3-4 weeks (again, this unit will be shorter for the second semester class)

Intended Student Objectives:

The student will be able to:

1. structure a theme so that it contains:
    a. introductory paragraph with lead in, thesis statement, and 3 points that will become the topic sentences of the body paragraphs.
    b. three body paragraphs, each with topic sentence, general statements, evidence, expansion of and/or reference to the thesis, and transitional material as needed.
    c. a concluding paragraph that summarizes and restates thesis.
2. begin rewriting some sentences to improve their style:
    a. eliminating passive voice.
    b. eliminating the verb "to be" as much as possible.
    c. replacing general verbs and nouns with more specific words.
    d. beginning sentences with key words rather than with weak phrases such as "it is" or "there is."
3. proofread for mechanical problems: punctuation, spelling, contractions, I, you.
4. use research skills: finding information about current issues, notetaking, preparation of bibliography cards, mechanics of footnoting and bibliographic entries.
5. improve ability to make transitions between sentences within paragraph and between paragraphs.

Suggested Evaluation:

Same as unit I--rating sheets, self, peer, and teacher evaluation in any combination.

**Course:** Basic Composition **Grade:** 10-12 **Level:** All **Unit:** Writing the Persuasive Theme Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Let's expand what you've learned about persuasive writing to a 5-paragraph theme. (Assignment 4) | | |
| A 5-paragraph theme simply expands the formula that you've already practiced: the lead in and topic sentence now move to the introductory paragraph. The topic sentence; since it must now control 3 body paragraphs is called the thesis. In this paragraph, also include three general statements that will preview your arguments. A version of each of these statements will become the topic sentence of each body paragraph. | Use chalkboard to diagram the expansion process.<br>Teacher lecture and explanation while students take notes.<br>Have students practice evaluating strong, weak thesis statements and arguments by completing exercises on worksheet.<br>Have students write, for homework, several thesis statements based on broad topics announced by teacher (example: television, sports, Parkland). | Teacher-prepared |
| Each body paragraph follows the "formula" you already know. But, in addition, transition between paragraphs and discussion of the relationship of paragraph to the thesis should take the last third of each body paragraph. | In class, share thesis sentence ideas, evaluate, and revise as group.<br>Develop supporting arguments for several of these--evaluate and revise. | |

**Course:** Basic Composition **Grade:** 10-12 **Level:** All **Unit:** Writing the Persuasive Theme Page 2

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Write a 5-paragraph theme about a current issue. (Assignment 5) Here are the steps to producing a rough draft.<br>1. Choose a topic<br>2. Research that topic<br>3. Develop a working thesis<br>4. Revise that thesis<br>5. Write a rough draft of the introductory paragraph--revise<br>6. Outline the body of the theme, working in specific evidence from the sources you have read<br>7. Begin drafting the body of the theme--evaluate, revise<br>8. Finish rough draft by adding a conclusion<br>9. Set drafts aside for a day | Class decides on a current topic. Have librarian find two-three articles that will give background information; make photocopies for each member of class.<br>Have class read articles and take notes using procedure taught in unit I.<br>Have class write a first version of their thesis sentence--let students read sentences aloud and have class evaluate.<br>Rewrite and polish thesis sentences. Begin drafting introductory paragraphs--teacher circulates and helps, reads paragraphs aloud from time to time; students read each other's work and comment. Revisions made as class works.<br>Begin outline of body.<br>Begin writing body paragraph 1; use procedure described for intros.<br>Have class continue rough draft in this manner until finished. | Time, Newsweek, etc.--current periodicals |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| You will need to footnote some of the information in your theme; let's talk about when to footnote and how.<br>a. When:<br>--all direct quotes<br>--all paraphrases of another's ideas<br>--all statistics, facts, etc., that might need verification<br>b. How:<br>--raised superscript<br>--author's name, first name first<br>--title of article or book<br>--name of magazine<br>--date of publication<br>--page number | Have class practice form for sample situation presented by teacher.<br>Put on board and correct | A Survival Guide<br>(Note: this is all a simplified version of what is taught in C.P. classes--meant as review for C.P. students in class and introduction for others) |
| When you do your final draft, footnote as necessary. | | |
| You will need to make transitions between paragraphs in your final theme. Transition sentences may be placed at the end of the previous paragraph, at the beginning of the new paragraph, or in both places. | Show examples--discuss. Have class complete exercises provided by teacher. | Exercises in Guide Book for Teaching Composition |
| Now, reread your rough draft and evaluate it yourself against the rating sheet. | Rating sheet is the same one that will be used for final evaluation. Teacher may informally add some quick style checks: example, eliminate as much to be as possible, revise sentences beginning with "it is," etc. | Teacher-prepared |

**Course:** Basic Composition **Grade:** 10-12 **Level:** All **Unit:** Writing the Persuasive Theme Page 4

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| A final draft of the theme may now be written. Remember to footnote where necessary and to add transition between paragraphs. Also add a bibliography page. | Allow two-three days.<br>Illustrate bibliography forms on the board; have class add proper bibliographic page to back of theme.<br>Evaluation: student editing groups | Survival Guide |
| Write a 5-paragraph theme following the steps you've just been taught. But choose your own subject this time. Library time will be provided. (Assignment 5) | | Social Sciences Issues Resource Series is invaluable at this stage (library) |
| | Have students complete an exercise in which they revise a series of weak sentences (many should be theirs from previous themes). | Teacher-prepared |
| | When rough draft is completed, use day in between to emphasize concept of style. Most sentences can be worded in many different ways--some better, some weaker than others. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Look for:<br>1. Wordy sentences<br>2. Weak verbs--to be, come, get, have, etc.<br>3. Lack of specific nouns<br>4. Unclear sentence beginnings<br>5. "It is," "there is" sentence starts<br>6. Passive voice | | |
| Then have students pick one body paragraph from their rough draft and do a sentence by sentence analysis of style. | Have class complete steps such as:<br>1. Count the number of sentences in paragraphs. Very low number--you haven't been specific or your sentences are very wordy.<br>2. Figure the average number of words per sentence--very short sentences probably need to be combined with another. Very long sentences need editing or breaking into two sentences.<br>3. Circle all to be verbs--<br>--Identify places where to be is main verb--can some of these sentences be rewritten with a new, more active verb?<br>--Identify places where to be is helping verb. Is this a passive voice sentence? If so, mark it for revision.<br>4. Circle all other verbs--evaluate them for action and specific quality. Change poorer verbs. | |

Course: Basic Composition Grade: 10-12 Level: All Unit: Writing the Persuasive Theme Page 6

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Your theme may now be revised and a final draft completed. | Let students use rating sheet as guide.<br>Teacher evaluation by rating sheet. | |
| Not all persuasive themes have to be researched or serious in tone. Let's try some light satire that makes a point about human nature and makes us laugh. (Assignment 6) | Reproduce some sample satires from professional columnists--Russell Baker and Art Buchwald are best.<br>Let class discuss characteristics of satire. | Morning Call<br>Sunday New York Times Magazine |
| Characteristics:<br>1. Lighthearted tone<br>2. Extremely well-chosen verbs and nouns; good description<br>3. Hypothetical examples<br>4. Exaggeration for effect | Then discuss "pet peeves"--when do people really get to you? Class will eventually settle on situations such as:<br>--Drivers--road hogs, slowpokes, etc.<br>--People in supermarkets--never have money ready<br>--Customers in fast food places | |
| | Write your own satire following the 5-paragraph persuasive format. Your thesis this time will be some version of, "People are at their worst when they...." | |
| | Show sample theme produced by earlier classes. | |
| | Start class on drafting process--follow procedure described previously. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| A final draft of a satire may be started after a tone and style check. Also, try a different kind of conclusion, one that grows naturally from your incidents. | Have another student read writer's paper during this exercise.<br>1. Has writer fulfilled basics of assignment?<br>2. Is tone consistently funny? Mark places that need more exaggeration.<br>3. Pick one body paragraph--lead class through style check procedures described before.<br>Evaluation: either teacher or editing group.<br>Quick end of unit evaluation: What are your strengths, weaknesses at this point in the course?<br>Give a spelling "quiz" over words misspelled during unit. | |

Department: English
Grade: 10-12
Course: Basic Composition Level: All Unit: Writing the Theme of Analysis of Literature

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Overview of Unit:

In this unit, the student will practice writing 5-paragraph themes about literature, a mainstay of college prep English and of college freshman English courses. This unit will reinforce skills of the previous unit and expand the concepts to the new situation. Students will become aware that a theme about literature is also a persuasive theme and learn what an English instructor means when he/she says "analyze" this story.

Suggested Instructional Time:

2-3 weeks

Intended Student Objectives:

The student will be able to:

1. structure a theme about literature so that:
    a. it contains an introduction with a lead in, a thesis statement that relates to the theme of the literary work, and three points related to the elements that help to make that theme clear.
    b. three body paragraphs, each, with lead in, topic sentence, evidence including incidents and quotes from the literary work, and about 1/3 of space devoted to a discussion of the relationship of the paragraph's subject to the overall thesis of the paper.
    c. a conclusion that summarizes or restates thesis or grows naturally out of argument.
2. continue to develop writing style by editing weak sentences and revising them.

Suggested Evaluation:

Rating sheets--self, peer, and teacher evaluation in any combination.

**Course:** Basic Composition **Grade:** 10-12 **Level:** All **Unit:** Writing the Theme of Analysis of Literature Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| One of the most feared assignments for any English student is the theme about literature. You won't fear it if you know what to do. (Assignment 7)<br>Here are the steps:<br>1. Select a work of literature to write about (or write about the one the teacher assigns)<br>2. Read the work carefully, jotting down your ideas about the work.<br>3. As you take notes, organize them in the following categories: | Have class members read a short story that will provoke a good bit of discussion. Example: "The Lottery" by Shirley Jackson | Any literature anthologies available |
| a. about characters<br>b. about plot structure<br>c. about setting<br>d. about point of view<br>e. about tone<br>f. about mood | Teacher lecture, chalkboard, handout, class discussion to define and clarify basic literature terminology--review for some students, new for some. | Teacher-prepared handout |
| 4. Discuss the work, if possible, with the class. | Apply terminology to discussion of short story. | |
| 5. Draft a thesis statement, usually some version of the "formula" thesis | Require that students use some version of the "all-purpose" thesis/general statement sentence: In "story ," __author__ emphasizes __________, __________, and _________ to lead to his/her theme that.... | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| 6. Revise thesis sentence until it contains a clear statement about the author's theme--this time you are out to persuade the reader that your analysis of the work is a correct one.<br>7. Draft introduction, revise.<br>8. Outline the body of the theme, working in specific evidence--incidents, characters, quotes--from the story and planning 1/3 of space for showing relationship of this paragraph to the theme of the story.<br>9. Begin drafting body of paper, keeping following details in mind:<br>a. write about literature in present tense<br>b. do not lapse into straight summary--remember that analysis is goal<br>c. but do identify people and events briefly for an unknowing reader<br>10. Draft conclusion<br>11. Set drafts aside | | |
| | Use day for any of a number of drill activities--a proofreading exercise, for example. | See Guide Book for Teaching Composition |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Use day for any of a number of drill activities--a proofreading exercise, for example. | See Guide Book for Teaching Composition |
| | Evaluation--student editing groups react using rating sheet for themes about literature. | |
| | Students use comments as a guide as they rewrite. | |
| | Final evaluation--teacher | |
| This time, read a short story of your own choosing, as long as you have not read it in an English class recently. Then write a 5-paragraph theme analyzing this story. (Assignment 8) | Allow reading time. Teacher should provide suggestions for high interest, challenging stories. | A few possibilities:<br>Bierce, Occurrence At Owl Creek Bridge<br>Sartre, The Wall<br>Borges, The Boar Hunt<br>Jackson, Strangers in Town<br>Steinbeck, The Chrysanthemum<br>Porter, Rope<br>Updike, Should Wizard Hit Mommy?<br>McCullers, Haunted Boy<br>Asimov, All Troubles of World<br>Bradbury, Flying Machine<br>Capek, Last Judgment<br>Mrozek, Check! |
| | Several students may read same short story so that they may share ideas before writing. | |
| | Begin writing rough draft--follow steps. | |
| | Teacher evaluates rough drafts carefully at various stages to provide help. | |
| | Students revise and produce final draft. | |
| | Student editors evaluate using rating sheet. | |

Department: English
Grade: 10-12
Course: Basic Composition    Level: All    Unit: Writing Essay Answers

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Overview of Unit:

In this unit, students will practice writing and answering various types of essay questions. They will become aware of teachers' reasons for giving essay tests, methods of developing questions so that they test students' knowledge well, and ways of organizing information. The unit will also begin to put time pressure on students--until these writing assignments, they have had as much in class time as necessary.

Suggested Instructional Time:

5-6 days

Intended Student Objectives:

The student will be able to:

1. explain why teachers make use of essays questions; discuss test-taking strategies, especially timing.
2. identify types of essays questions and understand what information must be given to instructor to answer question well.
3. know how to organize information so answer will be clear, and understand that essay answers are just another time to make use of the intro-body-conclusion formula they have been using all semester.
4. write several essay questions of different types suitable for tests or finals in courses he/she is taking.
5. write a practice answer in 25 class minutes to a "25-word" question.
6. take a full period "final" examination of 3 essay questions of various point values.
7. complete writing in allotted time.

Suggested Evaluation:

Rating sheet scoring of practice answer by student editors.
Teacher scoring of "final" (as if this exam were "for real").

**Course:** Basic Composition **Grade:** 10-12 **Level:** All **Unit:** Writing Essay Answers Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| It's time for a change of pace, especially because we're getting near the end of the semester and midterms (finals). Let's take the dread out of answering essay questions. | Using a prepared handout, discuss essay test rationale, procedures, timing writing strategies, with students as they take notes. | Teacher-prepared exercise |
| Teachers give essay tests because:<br>1. Synthesis of info<br>2. Must use your words<br>3. Must explain, not just regurgitate info<br>4. Can apply information, etc. | | |
| When they grade the answers, they look for:<br>Content:<br>1. Accuracy<br>2. Completeness<br>3. Detail, examples, etc.<br>Mechanics:<br>Good paragraph structure--topic sentence, three (or more) points), concluding sentence | | |
| Suppose you are told to:<br>1. Discuss<br>2. Compare<br>3. Contrast<br>4. Compare and contrast<br>5. Trace the development of<br>What does the instructor want? | | |

Course: Basic Composition Grade: 10-12 Level: All Unit: Writing Essay Answers Page 2

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Essay questions must be clearly worded. | Have students write 4 questions of their own related to subjects they are currently studying. Two should be "worth" 25 pts., one 15, and one 10 so that they see that question has to be scaled to point/time allotments.<br>Approve wording of all questions. | |
| Tomorrow bring your notes for one of the 25 point questions with you--you will have first half of period to study, prepare in any way you like. You will have exactly 25 minutes to write. (Assignment 9) | Study time<br>Writing time<br>Student editors evaluate--using rating sheets--work in partners; partners must be people who understand material being written about because they are taking/have taken course. | |
| Now you'll use the other three questions to take a one class period final exam. Read through your notes tonight. You may use them as you write tomorrow, but over-reliance on notes will slow you down. (Assignment 10) | Do everyting possible to simulate actual exam conditions.<br>Teacher evaluation--no rating sheet; standard "teacher" essay correction methods. | |

Department: English
Grade: 10-12
Course: Basic Composition Level: All Unit: Writing In Class Themes

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Overview of Unit:

Students, in this unit, will begin to write themes under time pressure and to produce only one draft of their composition in standard "in class theme" style.

Suggested Instructional Time:

Length of unit varies with remaining time in semester, needs of class--1-2 weeks.

Intended student Objectives:

The student will be able to:

1. produce a reasonably well-structured, specific theme in 2 class periods during the first exercise of the unit.
2. produce a reasonably well-structured, specific theme in 1 class hour during remaining exercises.
3. be reminded that the hypothetical example is often a good way to provide detail in a timed-writing situation.
4. be able to anlayze a work of literature (the way an English teacher might give a theme in place of a test) in a time-writing situation.

Suggested Evaluation:

Combination of self, student-editor, teacher evaluation

**Course:** Basic Composition **Grade:** 10-12 **Level:** All **Unit:** Writing In Class Themes Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| It's time to increase your ability to write under time pressure. (Assignment 11) | Discuss rationale, strategies with class. | |
| Here's your assignment: Present class with an "official" English class assignment sheet that asks them to react to one of several quotations. Ben Franklin's maxims, for example, are a good starting place. | Lead class through a discussion of the assignment quotations and discuss possible approaches. Remind them of the value of the hypothetical example in a situation like this. Explain that tone of theme should match tone of quotation--in this case lightly satiric, and that assignment, therefore, is much like their earlier satire assignment. Show them how to construct introduction so quotation is worked in smoothly. | Teacher-prepared examples |
| Write the rough drafts of your introductions--this will be the only paragraph you have time to revise. | Read some introductions aloud, criticize; allow time for revision. | |
| Write your theme. | Take two class days to produce theme. | |
| | Student evaluation, using rating sheet. Groups or partners. | |
| Same as #11 but with new quotations. (Assignment 12) | Allow only one day. Teacher evaluation. No rating sheet; standard English class style. | |

Course: Basic Composition Grade: 10-12 Level: All Unit: Writing In Class Themes Page 2

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Writing about literature under time pressure. (Assignment 13) | Assign story to class--allow reading time.<br>Spend a day discussing story.<br>One day to write. Teacher evaluation. No rating sheet. | |

Department: English
Grade: 10-12
Course: Basic Composition Level: All Unit: Writing the Review - A Final Theme

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Overview of Unit:

This is a one-assignment unit, that will serve as the student's final in the course. Students will produce one 5-paragraph theme that is his/her best work: structure, content, style. The paper will be carefully rated by instructor using rating sheet and will be accompanied by a "progress in the course" evaluation sheet. That sheet has room for self-evaluation and teacher evaluation.

Suggested Instructional Time:

Varies - depends on amount of time left in semester.

Intended Student Objectives:

The student will be able to:

1. demonstrate his/her progress in the course by producing one final theme over a number of class days.
2. evaluate his/her semester progress by filling out an evaluation sheet thoughtfully.

Suggested Evaluation:

See above

Course: Basic Composition Grade: 10-12 Level: All Unit: Writing the Review - A Final Theme Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Write your final theme. This theme will take _____ days in class. You will turn in only your final draft though you may ask for critique along the way. (Assignment 14) | Topic for this theme may vary from semester to semester. Examples:<br>a. A research theme on a current issue, if time allows<br>b. A review of a movie or television show | |
| This theme should be your best work, a model that demonstrates how much you have improved in structure, content, and mechanics since the beginning of the course. | | |
| | Teacher evaluates final drafts, using rating sheet. | |
| | Students also fill out end of semester self-evaluation sheet to which teacher can add comments. | |
| | Have students use their own folders for help in filling out self-evaluations. | |
| Certain occupations are related to the study of writing. (career) | Reviews some of the ways that a knowledge of writing can be utilized for certain occupations. | |

Basic Composition

## Basic Information:

1. Most of your work will be done in class. Any outside assignment that is late simply will not be accepted. You are responsible for work missed because of legal absences. You will not be given class time to catch up.

2. Your finished and in-progress drafts and final versions will be kept in a folder in the room. No work leaves the room without my permission.

3. Try to form the habit of skipping lines when you write rough drafts--it's much easier to edit if space is available to do it neatly.

4. The following guidelines apply to all work you submit as a final draft:

   --Write in ink or type (you may use typewriters in this room)
   --Do not skip lines on a final copy. Use both sides.
   --Write on notebook paper.
   --Staple papers in top left corner; attach the rating sheet for that assignment

5. Failure to keep up with the assignments may mean removal from the course.

6. Grading will be O, S, U on your report card.

## Format:

Step 1: Choosing (or assigning) a topic for the composition
Step 2: Discussing the topic and method of presenting that topic
Step 3: Writing the rough draft
Step 4: Evaluating the rough draft
  --Usually, student editors will read and react to your paper at this stage
  --Occasionally, the instructor will react at this point
Step 5: Revising the rough draft and rewriting
Step 6: Final evaluation (by student editors occasionally; usually be the instructor)

Basic Composition Name ______________________________

Questionnaire

A. How much did you write last year?

1. Number of themes--

2. Number of essay tests (in English and other subjects)--

3. Number of lab reports--

4. Other kinds of reports or papers--

B. Average grade on writing assignments

1. Content--

2. Mechanics--

C. List 4 things you do well in writing

1.

2.

3.

4.

D. List four things you would like to improve in your writing

1.

2.

3.

4.

E. What do you hope to learn in this course?

F. Spell the following words:

Basic Composition
End of semester evaluation

| Student | Teacher | | (Rank 5 4 3 2 1 in each category) |
|---|---|---|---|
| | | 1. | Introductions to 5-paragraph themes contain lead-in information, a thesis, and a preview of three points. Wording is lively and informative. |
| | | 2. | Body paragraphs have a topic sentence, explanation and background, three or more supporting statements and evidence to support each statement. Ends of paragraphs come back to thesis and attempt to develop/expand on it. |
| | | 3. | In general, paragraphs are better developed now than at the beginning of the course. I make fewer general statements without providing evidence or explanation. |
| | | 4. | I have gotten better at providing transition between paragraphs and between ideas within a paragraph. |
| | | 5. | My themes have begun to develop a sense of "progression" of ideas from one paragraph to the next. |
| | | 6. | In general, I am pleased with my writing progress (content) this semester. |
| | | 7. | I usually remember to write a theme without using contractions or I or you. |
| | | 8. | I am able to avoid using passive voice much of the time, and if given a chance to revise a sentence, I can replace passive voice with active voice. |
| | | 9. | I am making an effort to use stronger verbs and more specific nouns when I write. |
| | | 10. | I try to avoid beginning sentences with "there is/are" or "it." |
| | | 11. | I am making an effort not to misspell the same old words (receive?) |
| | | 12. | In general, my writing style and mechanics have improved this semester. |
| | | 13. | I feel more confident about my writing than I did in the beginning of the semester. |
| | | | Totals |

The strong point of my writing is

The weak point:

Other comments:

Overall progress in course O S U (student)

O S U (teacher)

Theater Arts I

Department: English
Grade: 10, 11, 12
Course: Theater Arts I (1 Semester) Level: All

Developed by:
Nancy J. Carthew

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Course Description:

This course aids students in attaining self-realization while developing physical poise and command of bodily action. Exercises in concentration, imagination, voice and diction are included. Students learn basic acting and communication skills while performing improvisations, monologues and short scenes. When possible, these activities are correlated with the school's theatrical presentations in order for participants of the course to learn some of the stages of play production.

Course Units:

Recommended sequence:

I. The Actor Begins (Developing Inner Resources)
II. The Actor Explores (Using Imagination)
III. The Actor Extends (Using Voice and Diction)

Optional:

IV. Stage Production

Note: Depending on the size and capabilities of the class, the production of a one-act or children's play may replace or supplement some of the course exercises. As time allows, the reading and analysis of various plays will also be undertaken.

Suggested Evaluation and Levels of Student Achievement:

There is no formal testing program for this course. However, each student is expected to complete all the student objectives for each unit to receive credit for the course. Students will receive an S (Satisfactory), an O (Outstanding), or a U (Unsatisfactory) according to the following criteria:

S - (Satisfactory) - This grade is given to the student who (1) completes all assignments on time; (2) shows evidence of interest and cooperation.

O - (Outstanding) - This grade is given to the student who, in addition to the above requirements for a Satisfactory grade, (1) evinces outstanding talent in some phase of theater arts; (2) consistently goes beyond the assignment (i.e., memorizing when not required; (3) participates in the school productions by giving freely of time outside of class.

Department: English
Grade: 10, 11, 12
Course: Theater Arts I (1 Semester) Level: All

U - (Unsatisfactory) - This grade is given to the student who (1) fails to complete assignments and/or (2) shows little or no interest and cooperation.

Department: English
Grade: 10, 11, 12
Course: Theater Arts Level: All Unit: The Actor Begins

Overview of Unit:

The purpose of this unit is to teach the student to use his/her entire body to express his/her inner feelings. By learning body control, the student is better able to control his/her mental powers. Through this self-awareness and discipline, the potential actor can transmit to an audience what he/she is feeling when he/she is acting. In addition, this unit examines many theater terms and rules. The relationship of theater to the world in which we live is also discussed.

Suggested Instructional Time:

5-6 weeks

Intended Student Objectives:

The student will be able to:

1. overcome, through relaxation exercises, awkwardness often found in teenagers.
2. concentrate on specific assignment despite outside influences and distractions.
3. display appropriate facial action, posture and movement for specific character.
4. identify stage areas, stage body positions, technical theater terms and theater rules.
5. recognize life situations which provide the raw material of theater.
6. analyze one character from a short scene and present the scene to the class with one other student.

Suggested Evaluation:

Student objectives will be used as criteria for grade. A written quiz may be given to evaluate the student's knowledge of theater terms. Scene assignment will be critiqued and graded by both teacher and fellow students.

Course: Theater Arts Grade: 10, 11, 12 Level: All Unit: The Actor Begins Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Good study skills include maximum use of available resources (study skill). | Review the format of the basic materials and indicate features of the materials that will aid in study. | Basic materials |
| Knowledge of certain terms aids in the understanding of theater arts. (study skill) | Have students define new terms as they are encountered throughout the materials. This activity should be repeated for each unit of this course. | Basic materials |
| Certain occupations are related to the study of theater arts. (Career Ed.) | Review some of the ways that a knowledge of theater arts can be utilized for certain occupations. | Career Resource Center |
|  | Filmstrips | CAREER CA/FS 659.14023 EDU — Careers in Television. Educational Dimensions, 1968. 1 sound filmstrip 80 fr., col., 1 cassette, 15 min., guide.<br>CAREER CA/FS 790.23 EYE pt. 1-4 — Focus on the Performing Art. Eye Gate, 1974. 4 filmstrips, color, 2 tapes in cassette<br>FS 791.43023 E pt. 1-2 — Careers in Film Making<br>Theater Arts Bibliography - Parkland High School Library |

**Course:** Theater Arts **Grade:** 10, 11, 12 **Level:** All **Unit:** The Actor Begins Page 1a

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| An actor's body must be developed into an expressive, controlled entity. | Set aside a portion of the period for conducting a series of relaxation exercises. The exercises should be maintained throughout the course if possible. Examples:<br>--Stretch as high as possible, then drop forward, becoming as limp as possible.<br>--While in limp position, sway gently from side to side until relaxed. Return to upright position slowly.<br>--With hands on hips, stretch forward to a count of five, then to right, to back, to left and upright. Repeat five times.<br>--Shake body until limber.<br>--In seated position, let head drop forward on chest. Slowly let head roll to the right, back, left and forward. Repeat until neck is relaxed.<br>--Spread the fingers as wide as possible. Stretch the arms. Relax and repeat.<br>--Place the right leg forward. Slowly rotate the foot in a circle. Repeat, using left leg.<br>--Lie on your back. Press your body into the floor. Let your body float up toward the ceiling. Tense and relax each part of your body. Breathe deeply. Take a deep breath silently. Consider what your body is like when its silent. | Creative Communication, Fran Tanner, Clark Publishing Co., 1973, p. 5<br>Mime: A Playbook of Silent Fantasy, Kay Hamblin, Doubleday & Co., 1978, p. 25. |

**Course:** Theater Arts **Grade:** 10, 11, 12 **Level:** All **Unit:** The Actor Begins Page 2

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| The actor must learn to concentrate on his/her action in order for this action to be believable to his/her audience. | Discuss and use games in order to understand Viola Spolin's concept of "Point-of-Concentration." (P.O.C.)<br>Examples: | |
| | Divide group in half. One half stand in line across stage while other remains in audience. Each group is to observe the other. Teacher coaches, "You look at us; we'll look at you." Those on stage will soon become uncomfortable. When each person on the stage has shown some degree of discomfort, give that group something to accomplish (i.e., counting the seats in the auditorium.) Keep them counting until their discomfort has disappeared. Change groups and repeat. Discuss the value of having "point-of-concentration" or focused energy while on stage. | *Improvisation for the Theater*, Viola Spolin, Northwestern University Press, 1977, pp. 49-88. |
| | Double Interview - Pair off each having an "A" and a "B." Using two pairs at a time, place about two feet apart. Two interviews are to be conducted simultaneously. "A" in each pair is to question his/her partner on school, hobbies, etc. "B" must reply to each question his/her partner asks, while at the same time concentrating on the answers given by "B" of the other pair. After one minute, teacher will call "cut," and each "B" will relate what the other "B" answered. Now reverse roles. P.O.C. - requires complete concentration on two simultaneous interviews. | *Creative Communication*, pp. 37-38 |

Course: Theater Arts Grade: 10, 11, 12 Level: All Unit: The Actor Begins

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Quick Quarrel - Divide group into partners. Teacher gives one partner a sentence (i.e., "You never like any of my friends.") that he/she is to use to start a quarrel. Each couple will carry on the argument, determined not to give in to his/her partner. Begin your quarrel in control and finally lose your temper. At end of 1-2 minutes, teacher will call "Cut."<br>P.O.C. - Maintain your side of argument through concentration. | |
| The actor must study and imitate the mannerisms of various individuals in order to portray a character realistically on the stage. | Study, discuss and practice a variety of facial expressions, postures, and movements of persons of all ages.<br>Examples: | |
| | Pass the Face - Sit in a circle. One person creates a face and turns around and shows it to the person behind. The receiver imitates the face and passes it on. The face continues around the circle until it reaches its original creator. | *Mime*, Hamblin, p. 41 |
| | Erase a Face - Assume a neutral face. Slowly draw your hand across your face changing your expression to show an emotion (i.e., fear). Erase fear by slowly moving your hand across your face. Return to neutral. Repeat the hand movement revealing a different expression each time your hand passes over. Make the changes complete and precise. | *Mime*, Hamblin, p. 113 |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Mirror Exercises - Discuss what you see when you look into a mirror. Discussion can center around the reflection of moods, states of mind, and expressions. Students should use hand mirror to look at self. Carry on a conversation between yourself and your mirror reflection. Then make faces in the mirror using various emotions as motivation. | *A Course Guide in the Theater Arts at the Secondary School Level*, American Theater Association, 1975, p. 4. |
| | "A" faces "B." "A" is the mirror, and "B" initiates all movement. "A" reflects all "B's" activities and facial expressions. While looking into the mirror, "B" takes a simple activity such as washing or dressing. After a time, the mirror and "A" initiating all the movement.<br>P.O.C. - Exact mirror reflections of the initiator's movements, from head to foot. | *Improvisation for the Theater*, p. 60. Spolin has many other mirror exercises throughout her book. |
| | Singly or in groups of two or three, show the specific age, sex, and occupation of a person waiting for a bus. Show the condition of the person, don't tell it. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| The actor must learn stage directions, body positions and other technical terms involved with the theater. (study skill) | Discuss and define the following with the students: above, backstage, below, counter-cross, downstage, fullback, full front, "give" a scene, offstage, one quarter, onstage, outfront, planes, profile, "share" a scene, stage left, stage right, "take" a scene, three quarter, upstage, wings. | Basic Drama Projects, Fran Averett Tanner, Clark Publishing Company, 1973, pp. 43-49.<br>Worksheet in teacher's file. |
| | Discuss the various types of properties including hand props, personal props, costume props, stage props. | The Dynamics of Acting, Joan Snyder, National Textbook Co., 1979, p. 22. |
| | Tour the stage area and discuss the light board, types of lights, scene shop, costume room, dressing room. | |
| | Filmstrip | CA/FS-808.2 Drama, 5 pts. |
| The actor discovers the relationship of the theater to the world in which we live. | Help the student to develop social awareness through keen observation. Set up conditions for a group improvisation which can involve the whole group respond to imaginary stimuli. (i.e., High above the street a man is crawling on a ledge outside a tall building. There is concern that he may fall or jump.) Discuss the resulting scene, comparing it with scenes as played in the theater--and with real life behavior. | Course Guide, pp. 4-6 |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Guide the student to become more aware of society beyond the realm of the personal sterotype.<br>Improvise a scene in which a high school student reveals something of his/her relationship with (a) school officials, (b) parents, (c) the opposite sex, (d) a friend, (e) a rival. Discuss the relationships revealed. Are the same or similar relationsips revealed in modern theater? Is life influenced by the theater or vice-versa?<br>Encourage character interaction to build toward dramatic situations.<br>Have students bring in a news clipping which illustrates a moment of personal achievement or failure in American life. Improvise a scene which dramatizes the significant events leading to that moment.<br>Guide the student toward using imagination to select from and expand upon elements of daily living.<br>Select from a newspaper several interesting obituaries. Pick out specific dramatic elements from each and create a short scene which embodies these elements. Use your imagination to expand from the basic dramatic situation. | |

Department: English
Grade: 10, 11, 12
Course: Theater Arts Level: All Unit: The Actor Explores

Overview of Unit:

The purpose of this unit is to help the student come to a full realization of his/her physical and mental resources which originate with his/her body (senses and feeling) as well as his/her mind (imagination and memory). The concept of working together (ensemble) is explored. Finally the technique of pantomime, which improves both physical coordination and accuracy in characterization, is studied.

Suggested Instructional Time:

5-6 weeks

Intended Student Objectives:

The student will be able to:

1. recall sensory experiences in order to communicate in a believable way.
2. develop successful powers of observation in order to recreate.
3. exercise the imagination in order to be able to pretend what is not.
4. relate to fellow actors on "ensemble" level.
5. practice pantomime to increase the coordination and control of the body.
6. analyze one character from a short monologue and present the monologue to the class.

Suggested Evaluation:

Student objectives will be used as criteria for grade. Final pantomime assignment will be critiqued and graded by both the teacher and fellow students. The monologue will also be critiqued and graded.

Course: Theater Arts Grade: 10, 11, 12 Level: All Unit: The Actor Explores Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Senses and feelings are resources you may call upon when you cannot communicate or interpret a character to your audience through the use of words. | Exercises evolve around recall of the five senses.<br>Taste - Eat an imaginary apple slowly, tasting the flavor. What kind of physical sensations do you feel? Divide into small groups which take turns eating, tasting and smelling a variety of imaginary food.<br>Smell - Try to recall a variety of aromas--hot dogs cooking, a doctor's office, a fish restaurant, hot baked cookies, campfire smoke.<br>Listening - Close your eyes and sit quietly for one minute, listening to the sounds around you. After the minute is over, compare the sounds you heard. | Creative Communication, p. 26. |
| | Using an imaginary telephone, pick it up and listen to someone deliver a long speech. Imagine that person is using a loud voice and is angry for something you did. What kind of conventional responses do you send to the audience? What kind of individualized responses do you project?<br>Touch - Bring to class various objects, liquids and fabrics. Close your eyes and concentrate on feeling these objects. Notice the shape, size, texture and weight. | The Dynamics of Acting, p. 28. |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Seeing - Stage surprise event during class and then ask for an accurate description of the event. | |
| Keen observation involves an awareness of what is going on around you in life. Observe with all your senses and a full range of feeling. | Exercises to improve powers of observation: | |
| | Observe someone doing a specific job, such as chopping wood, until you think you can perform it with skill and authority. Remember the specific sensations you experienced while watching the job being performed. | The Dynamics of Acting, p. 31. |
| | Observe a painting or a picture of any kind of person and recreate the body, posture, facial expression and any implied movement of the person. | |
| | Observe persons in the cafeteria for a week. Write down all you see, hear, feel, smell and taste along with your reactions to these observations. | |
| | Carefully observe either an animal or an inanimate object. Plan a three minute scene in which you impersonate a character with all the qualities that you noted regarding that animal or inanimate object. | |
| | Study different types of walks. Then work out a series of walks which relates to the different forms you have observed. | |

Course: Theater Arts Grade: 10, 11, 12 Level: All Unit: The Actor Explores Page 3

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| To develop imagination there is a need for constant opportunity to practice the use of one's own imaginative faculties. | Exercises to develop imaginative powers: | |
| | Have all students bring small item to class. Items are put in a box. Each student chooses one item (not their own) and tells a story about its history. Owner then tells real story. | |
| | Two actors select a prop and create a scene in which the prop is an integral part of the action. Both actors use the prop. | |
| | Improvise scene which will indicate to us exactly where you are; don't be general; be very specific. | Advice to the Players, Robert Lewis, (Harper & Row), 1980. |
| | Improvise scene that will let us know exactly what time it is. | |
| | Improvise a large box. One person opens the box and takes out an object. Define it with your hands. Use it. Give it to someone else in the circle. The receiver stretches or squashes or pulls the gift into the shape of another object. In turn each person passes the transformed gift on to someone else. | Mime, Hamblin, p. 74. |
| The dramatic process is a series of reactions to other characters on stage. One must therefore learn to work successfully with others in a team effort. | Exercises to capture feeling of ensemble: | |
| | Group games - i.e., tug-of-war, team sports, ocean cruise. | |

Course: Theater Arts Grade: 10, 11, 12 Level: All Unit: The Actor Explores

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Sit in a circle with your class, hold hands, and concentrate on a happy thought. Then think a sad thought. do you feel any difference in tension from your partners on either side. | The Dynamics of Acting, pp. 37-38 |
| | Close your eyes and make random movements around a room. Try not to make contact with anyone. However, if you do, you must move together. As you become attached to many individuals in the course of this exercise, each person, in turn, remains connected to the spot of contact. Move together slowly, being particularly conscious of your togetherness. | |
| | Machines - Made by small group efforts with these rules: Every part of the machine should be connected to at least one other part of the machine; nearly every part of the machine should move. The completed machine should do something. Use varying levels, stylized movements and contrapuntal sounds. Stretch your body and imagination. | Let's Improvise, Milton E. Polsky, (Prentice-Hall, Inc.), 1980, pp. 66-78. |
| | Types of machines - Greeting card machine, antipollution machine, rock crushing machine, soul machine, planet machine, mean machine. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| The study of mime technique is the most efficient method of acquiring control, simplicity, and strength in the physical part of one's performance. | Discuss and practice the basic principles of mime including diaphragmatic breathing, inclinations, rotations, transtations, facial exercises, imaginary objects, and walks. | Mime: The Technique of Silence, Richmond Shepard, Drama Book Specialists, 1971. |
| | Practice the easy walk, sliding walk, profile walk, climbing, up stairs, down stairs, up a ladder, down a ladder, up a rope, down a rope, rowing, rope pull, tug-of-war, bicycle, horse, and ship ahoy. | Mime, Hamblin, pp. 81-106 |
| | For critique and grade, choose a five minute episode to mime for the class. This could be a bowling lesson, a horseback ride, a trip to the beach...anything which requires imagination and careful attention to detail. | |
| Continual opportunities to perform should be offered to the theater student. | Analyze a character from a monologue book according to the same criteria you used to analyze the character from your scene study. | Monologues: Women: 50 Speeches From the Contemporary Theater, Robert Emerson, Jane Grumbach, editors, (Drama Book Specialists), 1976. |
| | Present the monologue to your class. When time permits, memorize the selection. | Monologues: Men: 50 Speeches From the Contemporary Theater, Robert Emerson, Jane Grumbach, editors, (Drama Book Specialists), 1978. |

Course: Theater Arts Grade: 10, 11, 12 Level: All Unit: The Actor Explores Page 6

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| It is possible to analyze a character by starting either with the "inner feeling" and working out or through a reverse method. | With one other student, choose a short scene from books provided by the teacher. Examine the character you wish to portray by asking the following questions:<br>a. Who am I? Fill in a complete biography.<br>b. What do I need?<br>c. Why do I want it?<br>d. How do I get what I want?<br>e. Where am I?<br>f. What hints does the playwright supply?<br>g. What do you do in the play? What you do is what you are.<br>h. What do other characters say about you that you can use?<br>i. What do you say about yourself?<br>j. Make sure the character's mannerisms are connected to his/her needs. | The Total Actor, Raymond Rizzo, (Odyssey Press), 1975, pp. 128-148.<br>Scene Study Books<br>Two by Two, by various authors, a collection of plays and sketches for two women, (Baker's Plays), 1962.<br>Scenes for Student Actors, Frances Cosgrove, Volumes I, II, and III, (Samuel French, Inc.).<br>Worksheet on character analysis - Teacher's file. |
|  | If possible, read the entire play. Hand in a written evaluation of your character. |  |
| The theater student needs opportunities to perform in order to utilize his/her knowledge and talent. | Present the scene with your classmate. When time allows, memorize your part. Blocking and movement will be carefully considered in your evaluation. |  |

Department: English
Grade: 10, 11, 12
Course: Theater Arts Level: All Unit: The Actor Extends

Overview of Unit:

The first purpose of this unit is to bring to the student an understanding of the importance of good speech and diction for life in general, as well as to the aspiring actor. After practice with voice and diction exercises, the student will utilize all the previous knowledge and training to prepare and execute a piece of oral interpretation for the class. As time allows, additional improvisational work, scene and monologue studies will be assigned.

Suggested Instructional Time:

5-6 weeks

Intended Student Objectives:

The student will be able to:

1. perform vocal exercises designed to improve breath control, voice quality, and diction.
2. define speech and voice terms.
3. analyze and interpret a selection in preparation for oral presentation.
4. present a selection orally using proper voice, diction, and emotion to communicate the author's meaning.
5. perform improvisations with a consideration for all aspects of the actor's training including voice, movement, gestures, imagination, ensemble acting.

Suggested Evaluation:

Student objectives will be used as criteria for grade. A written test on speech and voice terms can be given. Oral interpretation assignments will be critiqued and graded by both the teacher and fellow students.

Course: Theater Arts Grade: 10, 11, 12 Level: All Unit: The Actor Extends Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| The actor needs an effective voice which is pleasing and able to be heard at great distances. He/she needs to hear himself/herself and to recognize his/her own speech defects. | Through vocal exercises, including those for lips and tongue, help the student to better articulate, project, and emphasize correctly. | Tape recorder<br>Worksheets from teacher's file.<br>The Total Actor, pp. 69-92 |
| The actor should understand the physical aspects and specific terms used in voice and speech. (study skill) | Discuss and define the following terms with students: larynx, trachea, bronchial tubes, lungs, diaphram, volume, range, pitch, intensity, inflection, resonance, pronunciation, variety of inflection, rhythm, rate, emphasis, pause, poise, posture, gesture. | The Dynamics of Acting, pp. 46-50<br>Worksheets in teacher's file. |
| Oral interpretation is the art of communicating to an audience a work of literary art in its intellectual, emotional, and aesthetic entirety. The objective of the reader is to express ideas verbally interpreting written words. | Select a piece of prose, a poem, or a drama selection of about five minutes to analyze and present to the class. In analysis, such factors as the author's organization of ideas, his/her attitude, intrinsic factors such as unity and harmony, variety and contrast, balance and proportion must be considered. The teacher should help the student make wise selections and show him/her how to make judicious cuttings for effective presentation. A written analysis of the piece selected is required. | Oral Interpretation, Charlotte Lee, (Houghton Mifflin Co.), 1965.<br>Selections made from recommended sources by teachers, librarian, student's own experience. |
| The theater student needs continuous opportunities to perform in order to utilize his/her knowledge and talent. | Present the oral interpretation selection. Voice use and control will be highly considered in this evaluation. | |

Course: Theater Arts  Grade: 10, 11, 12  Level: All  Unit: The Actor Extends  Page 2

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Improvisation helps the actor to think on his/her feet while utilizing voice, movement, gestures, imagination and experiencing ensemble acting. | A variety of improvisational exercises can be found in any theater book. Some examples include:<br>Decide the "who," "where," "what," and "why" relative to a particular character. Decide on an activity involving two or more actors, such as preparing for a picnic or dressing to depart on a date.<br>Two actors agree on the "where" of a situation; one is on stage when the other enters. The actor already in the room must find out what the entering actor has done principally by observing his/her actions. The actor who enters the room must start the scene by relating, somehow, to the "thing" he/she has done.<br>Have two actors take two different physical positions at the beginning of a scene, such as one sitting at a desk, the other standing on a table. You may move the positions during the scene, but by the end of the scene, you must have logically returned to your original position. | Theater books previously listed all have many examples of good improvisation techniques and exercises. |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Group students in threes. By random drawing they will pick a series of unrelated words--i.e., toothbrush, horse, earring...paper clip, telephone, baked potato--using combined imaginations, create a strange situation in which the three words play an integral part as important objects. You will be allowed one class period to plan the 4-5 minute scene.<br>Decide with a partner who you are, where you are and what you are doing. Convey this scene to the rest of the class by using only your hands. | |

Department: English
Grade: 10, 11, 12
Course: Theater Arts  Level: All  Unit: Stage Production (Optional)

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Overview of Unit:

This unit will provide the theater student with a better understanding of the intricacies of an actual stage production. It will be used as a supplement to, or a replacement of, some of the other exercises offered in the course as time, talent, and opportunity allow.

Suggested Instructional Time:

Varies with actual production.

Intended Student Objectives:

The student will be able to:

1. explain the duties of various stage personnel.
2. execute duties in one or more aspects of a theatrical production including acting, technical work, directing, business management.

Suggested Evaluation:

Student will be evaluated individually on his/her dedication, as well as his/her expertise in executing assignments. Time outside of class will be needed in this unit.

**Course:** Theater Arts **Grade:** 10, 11, 12 **Level:** All **Unit:** Stage Production (Optional)

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| The student of theater needs an in-depth understanding of the various jobs and duties of stage personnel in an actual production. | Discuss with students the qualifications needed and the work required for each of the following: director, actor, stage manager, student director, light and sound technician, set designer, costume, prop and make-up personnel, set crew, business manager, business personnel. | The Complete Play Production Handbook, Carl Allensworth, Indiana University, 1973. |
| Practical experience on a theater production is the best way to understand what this medium is all about. | Consider either the major production being presented at the school at the present time or choose a one-act or children's play specifically for this class. Discuss and assign duties. | |
| | Presentation of play should be given before a live audience and production should be evaluated after performance. | Tape on TV for evaluation purposes. |
| | Filmstrips | CA/FS-792 EDU How to Produce a Play, pts. 1-2<br>CA/FS-792.09 EDU American Musical Theater pts. 1-4<br>CA/FS-792 EDU Play Production, pts. 1-6<br>Theat[illegible] A Living Art<br>Choosing the Play<br>Casting and Designing<br>Rehearsing, Blocking, Acting Techniques<br>The Production Grows; Promotion and Sales Tickets<br>Technical and Dress Rehearsals; Opening Night |

Course: Theater Arts Grade: 10, 11, 12 Level: All Unit: Stage Production (Optional) Page 2

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | | CA/FS-808.2 VIS Drama, pts. 1-5<br>Space<br>Light<br>Costume and Masks<br>Forms<br>Drama as a Group Project |
| | | RC/FS-809.2 G What Is A Drama?, pts. 1-2<br>An Introduction<br>A Discussion with Paddy Chayefsky |
| | | RC/FS-809.2 E How to Read and Understand Drama |
| | | 792.09 V Modern Theater Design |

Theater Arts II

Department: English
Grade: 11, 12
Course: Theater Arts II
Level: All

Developed by:
Nancy J. Carthew

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Course Description:

This course is designed for students who show a serious interest in the theater. A prerequisite for the course is either Theater Arts I or outstanding participation in a major production at the school. Approximately half of the course is devoted to actual play production. In addition, students work on basic acting skills, monologues, and scenes. A unit on history of theater is also presented. When possible, live theater experiences are offered for the student's evaluation. This course may be elected more than once.

Course Units:

Optional sequence:

I. Play Production
II. History of Theater
III. Character Studies
IV. Theater Careers and Audition Pieces
V. Basic Acting Disciplines

Optional:

VI. Evaluating a Play

Suggested Evaluation and Levels of Student Achievement:

There is no formal testing program for this course. However, each student is expected to complete the student objectives for each unit. Fifty (50%) of the grade will be determined by the cooperation extended in the Play Production aspect. The remaining part of the grade will be achieved from evaluation of the student's scenes and monologues, as well as from assignments given on theater history and play evaluation.

Students should be able to complete 60% of the objectives of this course.

The grading scale for the Parkland School District is A = 90% - 100%, B = 80% - 89%, C = 70% - 79%, D = 60% - 69%, F = 0% - 59%.

Department: English
Grade: 11, 12
Course: Theater Arts II　　Level: All　　Unit: Play Production

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Overview of Unit:

There is no teacher like experience; students cannot know what theater is really all about until they actually participate in it. During this stage of the course, the class becomes a laboratory in which the students learn and apply those skills necessary to produce a play. Creative talent, dedication, and discipline are learned in a practical way.

Suggested Instructional Time:

15-18 weeks/ 5-6 weeks per major production

Intended Student Objectives:

The student will be able to:

1. recognize that intelligent planning and careful organization are necessary in forming a play production staff.
2. realize that producing a play requires the talents and collaboration of many people besides actors and directors.
3. utilize intelligently the theater facilities and equipment of the school.
4. demonstrate basic skills in two or more areas of production including: scenic design, props, makeup, costumes, lights and sound, theater management.

Suggested Evaluation:

Student objectives will be used as criteria for the grade.

**Course:** Theater Arts II **Grade:** 11, 12 **Level:** All **Unit:** Play Production

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Preplanning for technical production (to be done several weeks before the rehearsal and work period begin). | Read and discuss the play, considering specific technical problems. (When possible the students should have a voice in choosing the play.) Areas to consider include: time period, style of play, special costumes needed, special lights and effects needed, number of sets needed, special make needed. | Play scripts; be sure to order enough so that each crew has access to one or more. |
| | Discuss the necessity of good backstage organization. | |
| | Clarify duties of each crew and committee including team captains, stage manager and student director. | Handout of specified duties. (Teacher's file) |
| | Show students the theater equipment and facilities. Stress the proper use and care of these. | Handout of rules concerning use and care of theater facilities and equipment. |
| | Review theater terms. | |
| | Acquaint students with costs and determine a budget for this production. | Financial statements of other plays. (teacher's file)<br>Theater supply catalogues |
| Organization of personnel and materials. (Mix less experienced with competent crew members where possible.) | Class signs up for specific duties which are honored as much as possible. | |

Course: Theater Arts II **Grade:** 11, 12 Level: All Unit: Play Production Page 2

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Suggested pattern for crew signups as follows:<br>Team A - Scenery A and Props<br>Team B - Scenery B and Costumes<br>Team C - Scenery C and Lights and Sound<br>Team D - Scenery D and Business and Publicity | |
| | Scenery will be divided into four sections with each team responsible for a specific portion. | |
| | Appoint work captains, student director, stage manager. | |
| | Crew and captains meet to determine their specific needs. | |
| | Develop with students a practical production schedule considering stage usage for rehearsals and other school needs. | |
| | Establish play calendar with specified due dates. Crew captains are responsible to see that these dates are honored. | |
| Execution of production | Work captains assign duties and keep track of theater inventory of materials and condition of equipment. Captains also oversee cleanup. | A Handbook of the Theatre, Esme Crampton, (Heinemann Educational Books, London), 1978. |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Work captains appraise director of progress and needs. | The Complete Play Production Handbook, Carl Allensworth, (Crowell Co), 1973. |
| | When production is finished, crews strike the set and return any borrowed items. | |
| | Filmstrips | Filmstrips listed are used as time and need arises.<br>CA/FS-792 How to Build Scenery and Set for a Play - Library<br>CA/FS-792 How to Produce a Play - Library<br>CA/FS-792 Play Production - pts. 1-6 - Library<br>Theatre Props, Motley, (Drama Book Specialists), 1975.<br>Stage Makeup, Richard Corson, (Prentice-Hall, Inc.), 1975.<br>A Syllabus of Stage Lighting, McCandless, (Drama Book Specialists), 1964. |

Department: English
Grade: 11, 12
Course: Theater Arts II Level: All Unit: History of Theater - I and II

Overview of Unit:

To appreciate both the artistic and the technical side of theater, students need a basic understanding of the progression of theater from its inception up to the present. Because of the quantity of material this course suggests, the unit is divided into two sections, with each section taught on alternate years. Part I includes theater up through the 19th Century. Part II includes theater after the 19th Century.

Suggested Instructional Time:

4-6 weeks

Intended Student Objectives:

The student will be able to:

1. recognize specific theatrical periods and place them in historical perspective.
2. identify the unique qualities of each theatrical period.
3. recognize outstanding playwrights of each period studied.
4. appreciate drama as one phase of the history of the human race.

Suggested Evaluation:

Student lecture-demonstration will be evaluated and graded. Possible quizzes on specific periods studied can be given. Student objectives will be used as criteria for the grade.

Course: Theater Arts II Grade: 11, 12 Level: All Unit: History of Theater - Part I Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Students need to recognize theater as one of the world's oldest art forms. | Teacher lecture on Beginnings and Greek Theater. | Theatre and Drama, Marshall & Pat Casady, (National Textbook Co.), 1981. (Basic text) |
| Theater History - Part I includes:<br>I. Primitive beginnings and Greek contribution<br>II. Roman theatre<br>III. Medieval theatre<br>IV. English Renaissance<br>V. Italian Renaissance<br>VI. French Classicism<br>VII. Restoration Comedy<br>VIII. Nineteenth Century Innovations (intergroup) | Assign reading of Oedipus Rex and background of theater from basic text. | |
| | View appropriate films and filmstrips as time allows. | MP-3-0239 Oedipus Rex, (I.U.)<br>MP-3-0037 Age of Sophocles, (I.U.)<br>RC/FS-882.08 S Antigone and the Greek Theater<br>RC/FS-882.09 E The Greek Tragic Vision, pts. 1-4 |
| | Divide class into seven sections. Each section studies one of the remaining theatrical periods. | |
| | Specific information to be found includes: (A) type of theater; (B) Special theatrical terms; (C) Costumes; (D) Special effects used; (E) Notable plays and playwrights of period. | Basic text<br>The Theatre: An Introduction, Oscar G. Brockett, Holt, Rinehart, and Winston, Inc.), 1969. |
| | In addition, group is to choose a 5-10 minute excerpt from a play of the period to re-enact. | Theater Arts Bibliography - Parkland High School Library |
| | On assigned day(s) the group will present through a lexture-demonstration, pertinent information on theater period. | |
| | Lecture demonstration should include appropriate handouts, filmstrips, pictures, models, and/or costumes. | |

Course: Theater Arts II Grade: 11, 12 Level: All Unit: History of Theater - Parts 1 & II Page 2

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | The play excerpt is also given at this time. | |
| | Student or teacher-written quiz can be given at end of each theater period or one test on overall unit can be prepared and given at the end of the unit. | |
| Theater History - Part II includes:<br>I. Oriental theater<br>II. Henric Ibsen & Realism<br>III. Anton Chekov & Russian Realism<br>IV. Angust Strindberg & Expressionism | This unit will proceed in much the same way as Part I. There will be a teacher lecture on Oriental theater. Then groups will present lecture demonstrations and play excerpts for the particular theater period which they have been assigned. | |
| V. Eugene O'Neill & Early 20th Century Theater<br>VI. Bertolt Brecht & Epic Theater<br>VII. Miller, Williams and Contemporary American Theater<br>VIII. Avant Garde Theater of the 20th Century<br>(intergroup) | Filmstrips | FS-792.09 Drama - History and Criticism, 2 pts.<br>CA/FS-812.09 Drama - History and Criticism, 4 pts.<br>RC/FS-809.2 Drama - History and Criticism, 2 pts.<br>RC/FS-809.2 Drama - Study and Teaching<br>CA/FS-812.52 Drama Technique |

Department: English
Grade: 11, 12
Course: Theater Arts II Level: All Unit: Character Studies

Overview of Unit:

This unit studies the development of emotional response, basic and special movement problems, and analyzation of character. It culminates in the presentation of prepared scenes by the students.

Suggested Instructional Time:

4-6 weeks

Intended Student Objectives:

The student will be able to:

1. explain both the Stanislavski theory and the James Lange theory for displaying emotions.
2. demonstrate on stage several different emotions.
3. discuss the basic principles of movement on the stage.
4. demonstrate special movement problems.
5. prepare a complete written character analysis.
6. present an entertaining and thoughtful scene to the class.

Suggested Evaluation:

Student objectives will be used as criteria for the grade. The student scene will be evaluated by both students and teacher and graded by the teacher.

**Course:** Theater Arts II **Grade:** 11, 12 **Level:** All **Unit:** Character Studies Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Effective emotional response depends upon both internal and external development. | Discuss the opposing theories of Stanislavski and James-Lange concerning emotional response.<br>Explain that a middle ground is best followed.<br>Give students improvisations to demonstrate specific emotions such as: happiness, sorrow, relaxation, fright, surprise, revenge, curiosity, indecision, pain, coldness, boredom, tiredness, anger.<br>A situation might be set up as follows:<br>Surprise - You are sitting at an award assembly when the chairman announces that you have won a $1000 scholarship award.<br>Students should recall an actual experience where the appropriate emotion was felt. Then it should be applied to.<br>Exercise - Have students recall from the past an experience where they quickly changed from one emotion to its opposite. Improvise a scene around that change of emotion. | Basic Drama Projects, Fran Tanner, (Clark Publishing Company), 1973.<br>Acting: The Creative Process, Hardie Albright, (Dickenson), 1967.<br>Producing the Play, John Gassner, (Holt, Rinehart and Winston), 1953, pp. 147-157. |
| Basic principles of stage movement and accepted stage rules must be learned and practiced. | Students are taught appropriate posture, gestures and movements through exercises: | |

**Course:** Theater Arts II **Grade:** 11, 12 **Level:** All **Unit:** Character Studies Page 2

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| All movement must be motivated or justified.<br>Movement must be simplified.<br>Movement must be heightened.<br>Movement must delineate character. | Example: With a partner choose a simple situation for pantomime that involves two people and utilizes three of the following stage actions: (1) sitting or rising; (2) opening or closing doors, (3) climbing or descending stairs, (4) entering or exiting, (5) counter-crossing | *Basic Drama Projects*, p. 54 |
| Movement must "open" to the audience.<br>Movement must adjust to the characters on stage. | Example: Determine basic movement that you can use to communicate the following characters: an ignorant person; a nervous individual; an athlete; a fat person; a weak, sickly person; a timid person. | |
| In acting there are often special movement problems which demand special acting techniques. | Students discuss and practice special movement problems including: (1) fighting; (2) shooting; (3) stabbing; (4) dying; (5) falling; (6) carrying bodies; (7) slaps; (8) Eating and drinking; (9) bows; (10) curtsy; (11) kneeling; (12) embracing and kissing; (13) telephoning.<br>Exercises: Plan a short scene involving four of the above movement problems. Each member of your group should execute at least one of the movements. | |
| Creating a role requires careful attention to detail of that character. | Discuss with students the necessity for understanding any character they play in depth. | |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Careful analysis of internal and external qualities are necessary to fully understand a character. Internal qualities include background, mental characteristics, spiritual qualities, emotional characteristics.<br>External qualities include: posture, movement and gesture, mannerisms, voice and dress. | Set time aside for each student, with a partner, to select a scene which they will study, rehearse, and present.<br>Assign as part of this study a written-character analysis which includes such answers as: Who am I? What do I want? Why do I want it? How do I get what I want? Where am I? When is it? Include also details of the internal and external qualities of the character.<br>At assigned time, students will present their scenes. Evaluation will include understanding of character, understanding of plot and theme, use of emotion, use of movement, believability of presentation. | The Total Actor, Raymond Rizzo, (Odyssey Press), 1975, Chapter 9.<br>Handout - Character Analysis - Teacher's file |

Department: English
Grade: 11, 12
Course: Theater Arts II                    Level: All          Unit: Theater Careers and Audition Pieces

Overview of Unit:

The purpose of this unit is to acquaint the student with the possibilities for careers in the professional theater and related areas. Students should not be disillusioned concerning their chances of getting into these media, but they should be cautioned that the entertainment profession is not an easy one to enter nor to remain in, and that it is not so "glamorous" as they might believe. Through investigation of career opportunities and class discussion students can become aware of the opportunities and hazards connected with theater and related careers. Discussion of recommended preparation for a successful theater career will also be conducted. The unit will culminate in preparation for and delivery of an appropriate audition piece.

Suggested Instructional Time:

3-4 weeks

Intended Student Objectives:

The student will be able to:

1. recognize that education in a field of theater is important, but that it does not necessarily guarantee anyone a secure future in the profession.
2. realistically face the qualifications and demands for employees in theater.
3. understand the procedure generally followed for admittance to a professional theater school.
4. perform an appropriate audition piece such as might be required for admittance.

Suggested Evaluation:

Student objectives will be used as criteria for the grade. The audition piece will be evaluated by both the class and the teacher and graded by the teacher.

**Course:** Theater Arts II **Grade:** 11, 12 **Level:** All **Unit:** Theater Careers and Audition Pieces Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| It is essential that students who are seriously interested in pursuing a theatrical career understand the qualifications and demands the profession makes. (career) | Assign students the project of investigating career opportunities in various phases of theater and report their findings to the class. | Library career center |
|  | Where possible, invite a professional director, producer or theater-related person to speak to the class on theatrical career opportunities. | Pennsylvania Stage Company<br>Lehigh University<br>Allentown College<br>Muhlenberg College |
|  | Have students visit a "theater" college on their specified "Career Day." |  |
|  | Have students bring copies of theatrical publications to class. Students should look for job opportunities listed in the classified sections or articles related to careers in the theater and discuss them with the class. | Theater Arts<br>The Billboard<br>Variety |
|  | Have students research higher educational training for theatrical occupations by writing to various schools for applications and list of requirements. |  |
| Audition pieces are required at nearly all theater schools. Students need the practice of proper presentation. (career) | Have students choose an appropriate audition piece:<br>a. either serious or comic<br>b. contemporary in nature<br>c. two-three minutes in length |  |

**Course:** Theater Arts II **Grade:** 11, 12 **Level:** All **Unit:** Theater Careers and Audition Pieces Page 2

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Have students prepare a character analysis and/or sub-plot as previously done with their scene work. | Monologues: Women<br>50 Speeches from the Contemporary Theater, Emerson & Grumbach, editors (Drama Book Specialists), 1976. |
| | At appointed time have each student present his/her audition piece to the class. Class and teacher will critique. | Monologues: Men<br>50 Speeches from the Contemporary Theater, Emerson & Grumbach, editors, (Drama Book Specialists), 1976. |

Department: English
Grade: 11, 12
Course: Theater Arts II Level: All Unit: Basic Acting Disciplines

Overview of Unit:

As with the athlete, an actor is never finished with training. Exercises for controlled relaxation, concentration, sensory recall, voice, and movement must be practiced regularly so the actor can use his/her voice and body like a well-tuned instrument. Therefore, these exercises will not be taught as a self-contained unit, but will be employed throughout the year as often as time allows. Students are encouraged to learn the teacher-taught exercises and practice them at home as well as contribute their own to the class.

Suggested Instructional Time:

Throughout school year

Intended Student Objectives:

The student will be able to:

1. recognize the need for continued discipline of mind and body in actor training.
2. practice these disciplines regularly both with the class and alone.

Suggested Evaluation:

There can be no formal testing for such exercises. As with other units in this course, much of the final grade is determined by the enthusiasm and cooperation displayed by the individual student. Student objectives will be used as criteria for the grade.

Course: Theater Arts II Grade: 11, 12 Level: All Unit: Basic Acting Disciplines Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Relaxation in acting exercises is meant to increase the body's feeling of lightness, balance and extension. | At the beginning of each class, have students do basic warmup exercises including:<br>a. stretching, shaking<br>b. yawning<br>c. shaking<br>d. swallowing | |
| Relaxation enables the actor to express the concept of the inner workings of a character. | Other relaxing exercises can include:<br>a. The Big X - lying on the floor and alternately tensing and relaxing.<br>b. Various Yoga exercises<br>c. Tug-of-war<br>d. Using whole body, write your name in the air using as much space as you can.<br>e. Relate your body to the structure of a tree and let your muscles react. | *The Total Actor*, Chapter 2 |
| The ability to concentrate, both deeply and for any length of time, brings accomplishment and power. | Exercises emphasizing concentration include the following:<br>a. Various meditation exercises<br>b. Simple group games like "Simon Says" and "Concentration."<br>c. With a partner, start an argument where both talk simultaneously and without pause, each developing and keeping his/her mind on his/her own reasons. | *The Total Actor*, Chapter 3 |
| An actor needs a vivid imagination, and the imagination is fed by the senses and memory. | | |

Course: Theater Arts II Grade: 11, 12 Level: All Unit: Basic Acting Disciplines Page 2

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Sensory exercises work in two ways: they help to bring back the child's vividness of sensation, and they help to unlock the vault of memory. | Exercises in sensory recall:<br>a. Seeing - distribute a bag of oranges to the class. Let each person study their orange very carefully. Mix up all the oranges. Each person must now find his own orange.<br>b. Seeing - everyone in class is asked to bring in an observed physical characteristic from someone he/she has studied. Let each person demonstrate the observed physical action.<br>c. Listening - class is to lie on floor; supply as many sounds as you can think of. See how many can be identified. Discuss possible emotions that certain sounds evoke.<br>d. play records of environmental sounds while class listens quietly. Emphasize total concentration on the sounds and do not allow the mind to wander.<br>e. Smelling - blindfold each student. Place different objects near the nose. See how many can be identified. Again, discuss past experiences that might be recalled at certain odors.<br>f. Tasting - blindfold someone. Have various liquids in paper cups. The subject should taste each one slowly. How many can the subject identify. | Basic Drama Projects, pp. 23-29<br>The Total Actor, Chapter 6<br>Sound records from library |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| An actor with a poor voice is like a pianist with a poor piano. The voice is one of the actor's most important assets. | Exercises for voice and dictions might include:<br>a. Experiment with poor posture to demonstrate poor voice and speech.<br>b. Experiment with wrong facial posture to demonstrate poor voice and speech.<br>c. Discuss and practice good breath control.<br>d. Practice specific exercises for volume, pitch and inflection.<br>e. Practice specific exercises for resonance, articulation, and pronunciation. | The Dynamics of Acting, Joan Snyder, (National Textbook Co.), 1979, Chapter 3.<br>Freeing the Natural Voice, Kristin Linklater, (Drama Book Specialists), 1976.<br>The Use and Training of the Human Voice, Arthur Lessac, (Drama Book Specialists) 1967.<br>Handouts, Teacher's file |
| Movement, to an actor, implies not learning to dance, but learning how the body moves. | Exercises involving movement:<br>a. The Map Game - involves three areas which are combined in various ways:<br>1. Tasks: float, slither, twist, creep, explode<br>2. Body Parts: head, hand, torso, arms, mouth<br>3. Levels: low, high, middle.<br>Complete directions to this game are given on teacher handout.<br>b. Sculpture: To music, students "mold" themselves into various named sculptures, such as Love, War, Patriotism. Later, they make team sculptures with two or more students per statue.<br>Students are assigned specific area in which to lead an exercise during the class period. | Rehearsal, Miriam Franklin, (Prentice-Hall, Inc.), 1972, Chapter 9<br>Movement for the Performing Artist, Mayfield, 1974.<br>"The Map Game" handout - Teacher's file |

Department: English
Grade: 11, 12
Course: Theater Arts II Level: All Unit: Evaluating a Play (Optional)

Overview of Unit:

This unit will be employed if and when the students have the opportunity to attend theater events outside the high school. As the occasion arises, the students will be asked to hand in a written critique on the play attended. (Students who are not able to attend the play selected can turn in a review of another teacher-approved play, movie or long television drama.) Certain criteria for intelligent theater evaluation need to be understood, and these will be taught before any play is attended and evaluated.

Suggested Instructional Time:

2-3 weeks

Intended Student Objectives:

The student will be able to:

1. judge a play according to the principles of Goethe.
2. write an intelligent critique of a play, movie, and/or television production.

Suggested Evaluation:

Student objectives will be used as criteria for the grade. The written evaluation handed in by each student will be read and graded.

Course: Theater Arts II Grade: 11, 12 Level: All Unit: Evaluating a Play Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| A general foundation for evaluation of any art experience was laid down by the German philosopher Goethe. He asks:<br>I. What was the artist (actor, playwright) trying to do?<br>II. How well did he do it?<br>III. Was it worth doing?<br>(intergroup) | Discuss Goethe's principles for artistic evaluation. | The Theater: An Introduction, Oscar Brockett, (Holt, Rinehart & Winston), 1974, Chapter 2. |
| | Apply them to the theater. | |
| | Discuss with students pertinent areas of theater evaluation including: play, acting, directing, staging, and audience response. | A Primer for Playgoers, Edward Wright, (Prentice-Hall), 1969.<br>Handout of Play Evaluation Form - Teacher's file |
| | Select play to be seen. If possible, read the play. If this is not possible, at least acquire a general knowledge of the theme and plot. | |
| | Assign each student a specific area to concentrate on, while gaining an overall concept of the production. | |
| | When possible, have students bring in professional critiques of the show. | |
| | See the play as a group if possible. Encourage students to take notes during intermission and after the final curtain. | |
| | Discuss the production during class time. Give date when written critique is due. | |

## Creative Writing

Department: English
Grade: 10, 11, 12
Course: Creative Writing (1 semester)  Level: All

Developed by:
Walter Johnson, Sr.

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Course Description:

The elective writing course is designed to offer students opportunities to express themselves in a creative or original manner. During the semester, each pupil is expected to write a short story, three essays, forms of poetry, and a children's book.

Course Units:

Recommended Sequence:

I. Descriptive Essay
II. Essay of Editorial Opinion
III. Haiku
IV. Critique of an Artistic Endeavor
V. Short Story
VI. Poetry
VII. Children's Book

Note: From time to time, impromptu ten minute in-class writings may be dispersed throughout the semester. Exercises or creative work suggested by students may also replace or supplement some of the course exercises. The development of a program format for a school dramatic production may also be a part of the course activities.

Optional:

VIII. One Act Play

Suggested Evaluation and Levels of Student Achievement:

There is no formal testing program for this course, however, each student is expected to complete all the student objectives for each unit for credit. Students may be evaluated using the following criteria:

1. Degree of application of skills and techniques required to complete an exercise.
2. Evidence of thoughtful preparation consistent with class instruction.
3. Class participation involving committee work and discussion required for a unit.
4. Promptness of presentation of completed work when due.
5. Overall qualities of neatness, use of proper medium, and correct format.
6. Completion of all required units.

Department: English
Grade: 10, 11, 12
Course: Creative Writing (1 semester) Level: All

It is sometimes difficult to measure the creative intuitive qualities of a student's work with purely objective criteria. How does one measure the creative qualities of his/her dreams or visions? The students who enter the course represent a variety of natural abilities (as in all courses the student is where he/she is, the teacher takes him/her from there). However, even though one can't manufacture creativity, the student is expected to achieve the skills that allow him/her to present a worthwhile example of each unit required. He/she should begin to realize his/her own creative abilities.

The following scale may be considered for use when evaluating student writing:

Superior (S)

Superior Writing - The writing fulfills the assignment beyond the reader's expectations. The thesis is clear, whether implicit or explicit, and controls both the organization and content. If it is an essay, each supporting paragraph gives full and significant attention to its topic. The writer sees some need for justification and explanation of ideas. The writing exhibits intricacies of thought that go beyond the obvious or superficial. The writing demonstrates mastery of basic and advanced competencies at a level beyond the writer's grade level or course level. The writing is free of major mechanical errors. It demonstrates a consciousness of style and of a sense of words.

High (H)

Well-Above-Average Writing - This is a less thoughtful, less sophisticated version of superior writing. It may be as mechanically correct, but it is slightly less mature. The writer supplies a weaker thesis and less sufficient justification.

Medium (M)

Above-Average Writing - This writing demonstrates a consciousness at fulfilling the assignment and attention to mechanics and organization. The reader feels satisfied but not elated; he/she feels that the writer may be on the verge of something truly good. The thesis is evident, but it controls the writing only loosely.

Below-Average Writing - The writing responds to the assignment in a barely adequate way. It is mechanically inferior to the better writings and demonstrates weaknesses in basic competencies. Thesis, organization, and style are at best haphazard. The writing is thin and bland.

Department: English
Grade: 10, 11, 12
Course: Creative Writing (1 semester) Level: All

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Beginning (B)

Well-Below-Average Writing - The writing is an inadequate treatment of the assignment, demonstrating either misinterpretation or the inability to respond. The writer has mastered few, if any, of the competencies appropriate to his grade or course level. The writing contains blatant mechanical flaws. Too much about the writing interferes with the reader's concentration.

Students whould be able to complete 60% of the objectives of this course.

The grading scale for the Parkland School District is A = 90% - 100%, B = 80% - 89%, C = 70% - 79%, D = 60% - 69%, F = 0% - 59%.

Department: English
Grade: 10, 11, 12
Course: Creative Writing Level: All Unit: The Descriptive Essay

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Overview of Unit:

The purpose of this unit is to alert the student to his/her own abilities to observe and describe the things and experiences of the daily environment. Basically, in the essay, each student will create a vicarious experience for the reader.

Suggested Instructional Time: 2-3 weeks

Intended Student Objectives:

The student will be able to:

1. use the five senses for observation (sensory perception).
2. transfer the sensory perception to the written word.
3. restrict word choice to the apt expression.
4. organize the essay to create a desired mood using the sentence and paragraph.
5. choose proper sentence structure and grammatical mechanics to develop a style.
6. maintain a consistent point of view.
7. make use of basic figures of speech found in description.
8. observe that professional writers employ the techniques being used.

Suggested Evaluation:

The student may complete a well written descriptive essay for credit. Student objectives will be used as criteria for grade.

Course: Creative Writing Grade: 10, 11, 12 Level: All Unit: The Descriptive Essay Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Good study skills include maximum use of available resources (study skills). | Review the format of the basic textbook and indicate features of the text that will aid in study. | Basic text |
| Knowledge of certain terms aids in the understanding of creative writing (study skills). | Have students define new terms as they are encountered throughout the textbook. This activity should be repeated for each unit of this course. | Basic text |
| Certain occupations are related to the study of creative writing (career education). | Review some of the ways that a knowledge of creative writing can be utilized for certain occupations. | Career Resource Center |
| Skillful observation requires the use of the five senses, i.e., sensory perception (Career Education). | Observations on school campus. | High school - all areas surrounding the school and other buildings, parking lots, athletic fields, lawns, roads, neighborhood, sky, etc. |
| | Students should independently experience their senses and make worksheet listing of things:<br>1. seen<br>2. smelled<br>3. tasted<br>4. heard<br>5. touched or felt | |
| | Certain occupations require descriptions of projects and activities. Highly technical reports need to be described in the laymen's language. Example - Saturn project described by scientist for the newspaper reader. | |
| | Observation of school interior and activities. | Activities in the halls, classrooms, at the lockers, in the cafeteria, bus loading stations, study halls, activities, etc. |

Course: Creative Writing Grade: 10, 11, 12 Level: All Unit: The Descriptive Essay

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Have students make worksheet listing of things:<br>1. seen<br>2. smelled<br>3. tasted<br>4. heard<br>5. touched | |
| | Observation of students community and its activities. | Ride on school bus observing closely things on the route; concerts, fairs, picnics, churches, shopping malls, etc. |
| Shared experiences help sharpen perception and skills for observation. | Have students who observed the same scene and place share observations. Tell what each observed and missed. | Use notes required for exercise (worksheet). |
| Necessity often requires that things observed be presented in written form. In description, the reader depends upon the writer to recreate the original experience by translating the original sensory experiences into verbal expressions that create a vicarious, but meaningful, experience for the reader. | Have each student prepare and present the required assignments which follow for the development of the descriptive essay. As a result of these assignments, the student will write a fully developed descriptive essay. | |
| | Record | RC-808 S Creative Writing<br>12" guide available |
| | Transparency | TR-80802 R Objects for Descriptive Writing |
| The student will often want to share an experience with others in the form of a letter, note, etc. To do this creates a (second hand) or vicarious experience for the reader. This happens frequently in society's daily communications. | Have each student write a descriptive essay, of at least three-hundred (300) words, about a recent experience. If too much time has elapsed between the experience and the writing, details may become vague. | The students own personal observation or experience--a real--not imagined one. |

Course: Creative Writing Grade: 10, 11, 12 Level: All Unit: The Descriptive Essay Page 3

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Effective descriptive writing requires disciplines. Choosing the apt word is absolutely essential. "The difference between the apt word and the nearly apt word is the same as the difference between lightning and the lightning bug" (study skill) | Have all students list forty (40) different ways one may depart the classroom using his/her own power of locomotion--i.e.--run, leap, slide, slither, hop, walk, stagger, skip, etc. Write words on chalkboard.<br>Students may suggest additional examples for a similar exercise. | |
| Creative writing demands care--"It's usually one percent inspiration and ninety-nine percent perspiration." | Have students use general words that become more specific and submit at least 10 examples of words that go from general to specific:<br>1. animal-dog-retriever-Labrador retriever<br>2. aircraft-commercial aircraft- trans-oceanic aircraft-jet aircraft-747 aircraft<br>3. etc. | Writing Creatively, Hook (D.C. Heath and Co.), 1967 (Basic text), Chapter 2: pp. 23-32 |
| Choosing the apt word requires concentration (study skill). | | Writing With a Purpose, M.C. Crimmon (Houghton Mifflin) 1975, 3rd edition, Part I, Chapter 7 |
| The apt word creates the desired mood or atmosphere in description. | | |
| Sentence structure is an essential element of style and mood (inter-group, ethnic). | Have students read short stories of famous writers for use of short, staccato sentences that create moods of excitement--apprehension--panic--joy--etc. | Short stories:<br>1. O Henry -"Cop and the Outlaw"<br>2. Steinbeck -"Flight"<br>3. Aiken -"Silent Snow, Secret Snow"<br>4. J. D. Passos - "Death of an American"<br>5. P. Merimee - "Mater Falcone"<br>6. J. London - "To Build A Fire" |

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | | 7. Poe - "The Mask of the Red Death" All stories are replete with descriptive passages--the instructor should decide which to use--story or passage. |
| Paragraph structure contributes to style and mood. | Use records and filmstrips to illustrate the techniques of the short story. | Library |
| | Look for varied use of simple, compound, complex sentences in descriptive passages in professional writings and school texts. | Most professional literature school texts |
| | Have students study the use of periodic sentences--especially by Poe. | "The Mask of The Red Death" |
| | Have students also observe the long leisurely sentences of the writers listed above and determine their purpose. Also study the length of the descriptive paragraphs and determine their purposes. | |
| The student, as well as others, presents his/her writing, speech, attitude usually from a point of view--usually his/her own. | Examples in basic text. | Basic text: pp. 1-7 |
| | Review basic terms:<br>1. Fixed point of view<br>2. Mobile point of view - physical<br>3. First person point of view<br>4. Third person point of view - psychological<br>a. omnipresent<br>b. omniscient | |
| A point of view adds consistency and logical order to description. | | |

Course: Creative Writing Grade: 10, 11, 12 Level: All Unit: Descriptive Essay

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| It is important to maintain a consistent point of view. | Refer to short stories students have read or those mentioned in previous exercises.<br>Have students:<br>1. discuss people who report seeing an accident from the various corners of an intersection.<br>2. describe the classroom from the desk or as one roams about the room.<br>3. recall telecasts of Rose Bowl and other parades to discuss T.V. cameras and their point of view.<br>4. write a brief description from a point of view. | Short stories previously cited.<br>Professional descriptive essays. |
| Descriptive writing utilizes the figures of speech and are an integral part of the student's everyday conversation and writing. | Review the basic figures of speech:<br>1. simile<br>2. metaphor<br>3. personification<br>4. apostrophe<br>5. onomatopoea<br>6. alliteration<br>7. oxymoion<br>8. litotes<br>9. synecdoche<br>10. metonymy | Basic text: pp. 39-44<br>Basic grammar texts |
| Description must avoid cliches and offer a supply of fresh and original use of the figures of speech that enrich, but do not overwhelm the basic essay. | Have students submit at least one original example for each of the above. | |

**Course:** Creative Writing **Grade:** 10, 11, 12 **Level:** All **Unit:** Descriptive Essay

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Professional writers use the figures of speech in descriptive writing to create a more vivid vicarious experience for the reader (Career Education). | Look for examples in the poetry and descriptive passages in basic literature works. | |
| | Use professional articles from magazines and books. | Library - Back Issue Periodical Holding Bibliography |
| The student can recognize that the techniques and elements he/she is learning to use are an integral part of professional descriptive writing (Career Education). | Gather a supply of the resources to be used in the classroom during the unit and also ask the librarian to supply materials. | Basic text: pp. 187, 202<br>Professional publications in library:<br>National Geographic<br>Field and Stream<br>Better Homes and Gardens<br>Fortune<br>Holiday<br>Reader's Digest |
| | Have students read from resources brought to the classroom, passages or examples from professional writings. | |
| The student identifies, through the vicarious or second-hand experience, with the writer because the writer uses the basic elements of the student's own language, often at a superior level. | Have students present examples to the class and identify the element or technique employed. | Travel section in New York Times and other newspapers |

Department: English
Grade: 10, 11, 12
Course: Creative Writing Level: All Unit: Essay of Editorial Opinion

Overview of Unit:

The purpose of this unit is to challenge the student to take a firm (perhaps temporary) position concerning an issue or subject, idea, movement, etc. His/her topic is argumentative and should be supported with adequate research data. The writer's intent is to win the reader to his/her point of view concerning an important issue that has universal consequence. The writer should have a strong conviction about his/her topic even though he/she may change position later. The essay is not to air a petty gripe that affects him/her alone.

Suggested Instructional Time: 1-2 weeks

Intended Student Objectives:

The student will be able to:

1. determine whether or not he/she really has a firm conviction about anything that influences the general population.
2. organize a theme presenting the problem or issue and complete the theme with a solution.
3. distinguish between logical and fallacious reasoning.

Suggested Evaluation:

Have the students write a 600-700 word essay using the basic elements of the argumentative essay. In doing so they should take a strong stand to be convincing. Like the other parts of the Creative Writing unit, it is beneficial to have students read them to a colleague for discussion.

Course: Creative Writing Grade: 10, 11, 12 Level: All Unit: Essay of Editorial Opinion Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| In a democratic society the student will be challenged often to take a position concerning social, political, economic, etc. issues. | This exercise will expect the student to be aggressive for a point of view. Obviously he/she will be challenged--that is why a theme must contain facts to support a position. Sound reasoning must be used, not just emotions, even though the appeal must evidence feelings. The student's paper should be shared with classmates for acceptance or rebuttal. | Warriner's English Grammar and Composition Complete Course, Warriner, Whitten, Griffith (Harcourt, Brace, Jovanovich) 1977, Chapter 26. |
| | Have students:<br>1. Read editorials in major newspapers/magazines brought from home or in the library. | Writing With a Purpose, Part II, Chapter 13<br>New York Times, Philadelphia Inquirer, Time, Newsweek, National Observer, etc. |
| | 2. Submit suggested topics to teacher who will, with the class, determine if they are suitable for the exercise--are they universal enough to affect or concern the general population. | |
| | 3. Review the following carefully:<br>a. Inductive reasoning<br>b. Deductive reasoning (syllogism) | "Clear Thinking", p. 402, (1957), |
| | 4. Have students become acquainted with fallacious reasoning, i.e.,<br>a. Types of propaganda<br>b. Generalization<br>c. Casual generalization<br>d. Fallacy or irrelevance<br>e. Ignoring the question<br>f. Begging the question<br>g. Fallacies of over simplification<br>h. Hasty generalization<br>i. Sterotype<br>j. Inadequate causal relations<br>k. Either/or fallacy<br>l. Trivial analogy | Writing With a Purpose, Part II, Chapter 1 |

Department: English
Grade: 10, 11, 12
Course: Creative Writing Level: All Unit: Haiku

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Overview of Unit:

This unit varies the format from prose to poetry to offer the student a change. Usually it is welcomed. Writing haiku requires a discipline while rewards are usually quite satisfying to the student. The student must compress a personal awareness or experience into a structured three line poem. The purpose is to share the experience with the reader, i.e., to say as much as possible in a brief time--such as the television commercial does.

Suggested Instructional Time: 1-2 weeks

Intended Student Objectives:

The student will be able to:

1. utilize the basic elements of the haiku even though it is written in English.
2. write the haiku involving some personal insight, awareness, or experience.
3. analyze the haiku written by a classmate.
4. illustrate his/her haiku in the artistic form of a picture or poster.
5. recognize that his/her haiku is not the only way one may write a haiku--but his/her form is legitimate and correct.

Suggested Evaluation:

Have each student write three haiku, one of which will be placed on the chalkboard or paper for analysis by peers, one that will be illustrated on a poster (often these are used for a display in the building), and one for teacher evaluation.

Course: Creative Writing   Grade: 10, 11, 12   Level: All   Unit: Haiku   Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Students, as well as others, have a desire to share something significant in their lives, i.e., an insight, awareness, experience, something like showing photographs, a trip--usually it is more than commonplace. The haiku is often used on greetings--it is a personal thing. The experience can be as brief as a flash of lightning and as illuminating as the consequence of developing maturity. The haiku usually involves nature as its metaphor. Haiku poetry is a change from prose for the student (Intergroup). | Introduce students to haiku by presenting samples from various resources or having students reading samples. | Library - Haiku bibliography |
| | Students should be made aware of the elements of haiku as the teacher analyzes at least four samples:<br>1. Three line poem<br>2. Usually 17 syllables (5-7-5)<br>3. Involves human nature<br>4. Introduces a moment of awareness or awareness of the moment<br>5. Uses some of the five senses<br>6. Contains an internal contrast<br>7. Written in present tense<br>8. Usually does not rhyme<br>9. Refers to a season of the year | |
| | Record - contains all basic elements of the haiku. | RC-808.1 A Writing Haiku and Other Short Forms of Poetry |
| | Have students:<br>--read haiku they have written from earlier grades.<br>--write haiku in class and have teacher evaluate. | |
| | --illustrate one haiku in some artistic form, usually a poster.<br>--each present one haiku for other student analysis | Library - Professional models available |

Department: English
Grade: 10, 11, 12
Course: Creative Writing Level: All Unit: Critique of an Artistic Endeavor

Overview of Unit:

The purpose of this exercise is to challenge the student to evaluate, in written form, some artistic performance, i.e., a play, concert, art exhibit, T.V. performance, book, poem, movie, etc. Critique for this essay is defined as an evaluation.

Suggested Instructional Time: 1-2 weeks

Intended Student Objectives:

The student will be able to:

1. evaluate an artistic endeavor by referring to its strength or weakness, its merits or demerits, its contribution to or detraction from its purpose, its success or failure in its attempt to achieve its goal.
2. write an evaluation utilizing the literary techniques of a review.

Suggested Evaluation:

The student will present a critique (in a three to four hundred word essay, more if necessary) about an artistic event that he/she experienced.

**Course:** Creative Writing **Grade:** 10, 11, 12 **Level:** All **Unit:** Critique of an Artistic Endeavor

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| The student should for his/her own quality of life be able to recognize excellence. Daily living requires that one recognize quality or the lack of it. This requires a controlled discipline. Preparing for and writing this type of essay should help the student to be more constructively critical of those artistic activities that often shape attitudes and form values. | Have students read art, literature and music reviews written by reputable professional critics in newspapers or professional magazines. Students should analyze the reviews looking for techniques, wording, approach, analogies, and conclusions. | Library:<br>*Morning Call*<br>*New York Times*<br>*Philadelphia Inquirer*<br>*Hi Fidelity*<br>*Time* |
|  | Have students discuss the quality of some recent performances in the school or community. They should evaluate the individual elements (characterization, camera work on television, music, setting, acting, director, arrangement, design, etc.) as each contributed to or detracted from the total intended purpose or effect. | Band-chorus concerts<br>Plays<br>Musicals<br>*Writing With A Purpose*, Chapter 10 |
|  | Have students read a selection and then compare and contrast its qualities with the recording. | *The Snow Goose*, Gallico (Curtis Publishing Co.) 1940 |
|  | Record | RC/SC G *The Snow Goose* |

Department: English
Grade: 10, 11, 12
Course: Creative Writing Level: All Unit: The Short Story

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Overview of Unit:

The purpose of this unit is to challenge the student to create a unified, purposeful short story utilizing those elements required to develop an effect, theme, mood, or observation.

Suggested Instructional Time: 2-3 weeks

Intended Student Objectives:

The student will be able to:

1. understand what a short story should accomplish.
2. utilize effectively the various elements and techniques of the genre.
3. maintain a consistent point of view and dialogue.
4. compose a story satisfying to himself/herself, as well as holding the interest of the reader.
5. recognize that the short story does alter its form and purpose in the hands of different writers.
6. evaluate intelligently short stories written by his/her classmates.

Suggested Evaluation:

The student will present a short story consisting of 500-1,000 words.

Course: Creative Writing  Grade: 10, 11, 12  Level: All  Unit: The Short Story  Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Often students (as well as others) seek an outlet for their feelings and convictions. Experience with creative writing students has verified this. Much of their writing becomes a catharsis. They often feel better when they have had their say. | Students should discuss short stories they have read in or out of school--also stories they have written.<br>Review the elements and techniques taught in previous grades (jr. high stories seem to impress them). | |
| However, the short story is compressed and requires a strict discipline. The student knows what he/she has accomplished within a given set of rules requiring structure. Getting the correct answer in a difficult math problem is satisfying! So is writing a short story. | Assign stories to be read and discussed in class. | English literature books<br>Library |
| | Review carefully the following:<br>a. theme - (singleness of effect, purpose or intent of a story)<br>b. setting - (time/place)<br>c. plot<br>d. conflict<br>e. episodes<br>f. characterization - nine procedures<br>g. point of view<br>h. climax<br>i. description<br>j. mood<br>k. symbols<br>l. denouement | Basic text, chapter 11<br>Warriners English Grammar and Composition Complete Course, Chapter 28, pp. 442-459 |
| | Filmstrip | FS-808.3 GUI Forms of Literature: The Short Story |
| | Cassette | CA/808.3 WRI Writing The Basic Short Story |
| | Tape | TA/FA-808.3 EDU Writers Workshop: How To Write A Short Story |

Course: Creative Writing Grade: 10, 11, 12 Level: All Unit: The Short Story Page 2

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Have students read certain short stories and analyze them for use of the short story elements and techniques.<br>Have students write a first draft. Then use committees of four or five in the class to read the stories of their classmates. They should, in a constructive manner, evaluate the story and make suggestions. Each story is read by five of his/her peers who mark the story with commendations and recommendations. The student does not work in a group possessing his/her story. The story receives a student grade, then is rewritten and submitted for the teacher's grade which is used for the student's card period evaluation.<br>This technique has been very successful in the past. It is like a two edge sword. The student becomes a teacher and critic, thus strengthening the student's concept of the assignment. However, the student must be well taught before he/she attempts this technique. He/she must also have completed his/her short story for student evaluation.<br>Have students read their short stories to their classmates aloud. | Basic text: p. 187 - That Greek Dog<br>p. 202 - Who is the Beauty? Who Are the Beasts? |

Department: English
Grade: 10, 11, 12
Course: Creative Writing . Level: All Unit: Poetry

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Overview of Unit:

This unit will challenge the student to utilize some of the basic techniques and procedures used in the construction of a poem. It must be acknowledged that poems are like people who are shaped into individual forms and personalities; they refuse to be sterotyped--and they should not be. A poem is often a personal reflection or observation. The poetic feeling or intellect is difficult to define, yet it has many definitions. The student should be aware that for purposes of study and analysis, poems are often grouped into categories. However, within the groupings each poem remains a distinct entity--able to exist and survive on its own distinct merits and poetic impulse.

Suggested Instructional Time: 1-2 weeks

Intended Student Objectives:

The student will be able to:

1. achieve some awareness of the poetic impulse or feeling.
2. utilize some of the devices and mechanics of poetry.
3. identify uses of poetic skills and techniques used by recognized poets.
4. learn that often poetry should be read aloud.
5. write poetry in the form he/she chooses.
6. compose a poem that reflects his/her personal feelings, intellect, emotions, mood, or observation.
7. learn that poetry contains a rhythm even though it may not always rhyme.
8. identify the many forms and wide variety of themes and moods of poetry.

Suggested Evaluation:

Have the students write at least one poem utilizing class instruction supplemented by his/her own poetic originality.

**Course:** Creative Writing **Grade:** 10, 11, 12 **Level:** All **Unit:** Poetry Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Some of the world's greatest literature appears in poetic form. The student is usually capable of experiencing the poetic influence in his/her daily life even though he/she often does not recognize it as poetry--the beauties and ugliness of nature--the symmetry of the universe--the cycles and rhythms of daily living--the music he/she listens to--his/her physical breathing and heartbeat--his/her internal time clock, etc. All suggest a universal rhythm which the student shares with others. Poetry helps identify this experience. | Have students read poems by recongized poets--ancient through modern. | Literature books assigned to students in English class. |
| | | Library |
| | Students might read poems they have written. | |
| | Have students review what is meant by the terms:<br>a. free verse<br>b. blank verse<br>c. meter<br>d. rhyme<br>e. poetic foot<br>f. mood | A Handbook to Literature, Holman (Bobbs Co.) 1979<br>Dictionaries<br>Literature texts |
| | Transparency | TR-808.1C Introduction To Poetry |
| | Students should review figures of speech used in poetry. | Basic text: pp. 231-264 |
| | Have students look for elements of poetry in ballads and contemporary music they listen to. | Recordings, cassettes students possess, radio, television, music |
| | Have students utilize records and filmstrips devoted to poetic techniques. | Library |
| | Cassette | CA-808.1 WRI Writing The Poem |
| | Students should hear poetry read by professionals. | Records - Library |
| | Have students write a ballad and set it to music. | See bibliographies of well known poets |

Department: English
Grade: 10, 11, 12
Course: Creative Writing          Level: All          Unit: Children's Book

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Overview of Unit:

The purpose of this unit is for the student to develop an original book--complete with a story or designed for other purposes (such as skills). The completed project will include original illustratins as well as a suitable, durable cover. The book is to be used by children in grades kindergarten through third. The work should not attempt to indoctrinate young minds. Its purpose is to entertain, develop insights, increase motor skills, etc.

Suggested Instructional Time - 3-4 weeks

Intendes Student Objectives:

The student will be able to:

1. utilize his/her knowledge of children and their behavior.
2. develop a children's book suitable for children in kindergarten through third grade. (He/she will choose the grade level for his/her project.)
3. prepare for and construct a children's book--unified in that it is suitable for the age group--has a purpose--contains illustrations or examples--has a suitable cover for young hands.

Suggested Evaluation:

The student will present a completed children's book.

Course: Creative Writing Grade: 10, 11, 12 Level: All Unit: Children's Book Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Usually one forgets what it is to be a child. With the "loss of innocence" the world looks and becomes different. Often teenagers lose a sense of those earlier years, when through the eyes of childhood life was a never ceasing wonder of delight, love, and hope. Perhaps this project will help them regain some of the lost luster and some of their childhood optimism without becoming childish (Intergroup). | Have students consult reliable sources concerning the behavior, interests, emotions, characteristics, etc. of children, as well as techniques used in the construction of a book. | Library - Bibliography - Creative Writing, Child Psychology, Children's Literature, Illustrating Children's Book |
| | Discuss (in a positive manner) children whom they know. | |
| | Refer to their own experiences in the early grades. | |
| | Discuss some of their favorite children's books--ones that impressed them for whatever reason. | |
| | Bring to class, books from home used by younger children. | |
| | Learn the meaning of the literary term "loss of innocence by reading various selections." | From various English literature texts<br>Intimations of Immortality - poem by William Wordsworth<br>The Lamb, The Tiger - poem by W. Blake<br>Lord of the Flies - novel by Goldnig |
| | Plan a trip to the elementary schools to visit the grade level for which they plan to write. The instructor can request help from the administration in this matter. This trip should be made several weeks before the students begin to write. They should go with a list of specific things they want to observe, i.e., reading levels--colors in classroom--dress--behavior toward one another--interests--etc. | Consult school principal<br>Contributions compiled from class discussion. |

Course: Creative Writing Grade: 10, 11, 12 Level: All Unit: Children's Book Page 2

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| | Observe children's books written by previous students. | Library |
| | Present plans for project to instructor at various stages. | |
| | Return to the elementary class and read or donate their book to the children or the school library. | |

Department: English
Grade: 10, 11, 12
Course: Creative Writing Level: All Unit: The One Act Play (Optional)

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Overview of Unit:

The purpose of this unit is to challenge the student to devleop a specific effect or theme utilizing the techniques of drama. The play may be a "school playlet" or literary play.

Suggested Instructional Time: 1-2 weeks

Intended Student Objective:

The student will be able to:

1. distinguish between a school playlet and the literary play.
2. choose a specific purpose for writing the play.
3. identify the various elements, techniques and characteristics of the one act play.
4. construct a unity of effect and develop a vigor of dialogue.
5. develop characters especially through appropriate dialogue.

Suggested Evaluation:

The student will write a one act play.

Course: Creative Writing Grade: 10, 11, 12 Level: All Unit: The One Act Play Page 1

| Content/Concepts | Suggested Activities | Suggested Resources |
|---|---|---|
| Drama is an interesting form of art. Today's student has opportunity to experience this genre constantly, i.e., viewing television, movies, stage theater in his/her school as well as professional productions. | Have students: | |
| | 1. discuss plays they have seen. | |
| | 2. decide what type of play they will write--"school playlet" or "literary play." | Basic text: pp. 215-227 |
| | 3. review the elements of the one act play. | Basic text: pp. 215-227 |
| Writing a play should increase the student's awareness of the satisfaction derived from the dramatic form, as well as alert him/her to the discipline required to write a play exhibiting criteria considered essential for its success. | 4. read one act plays written by professionals. | Library |
| | 5. decide upon the purpose of his/her play. | |
| | 6. choose the most effective staging, action, conflict, characterization to achieve the desired effect. | Basic text: pp. 215-227 |
| | 7. write a one page scenario. | Basic text: pp. 215-227 |
| | 8. determine the scenery/stage set with a sketch. | |
| | 9. observe proper format of the play. | |
| | 10. review the term "unity" as it applies to the play. | Basic text: pp. 215-227<br>*Handbook to Literature*, p. 498 |